LUTE SOCIETY OF AMERICA INC

QUARTERLY

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In this Issue:

- Sweeter than Sheep: An Invitation to Fingerstyle Wire Strings—Taro Takeuchi
- The Wire Connection: Hidden Ensembles? Lute and Cittern in the "Willoughby Lute Book"—Andrew Hartig
- Divine Harmonie, Psalms, and Airs Spirituels in France During the Sixteen and Seventeenth Centuries—Jean-Marie Poirier
- The Fresneau Project—Edward Martin
- Antonio Corona-Alcalde, a Luminary Departed—John Griffiths
- A Caution of Bar Lines: da Crema and Abondante—Sean Smith

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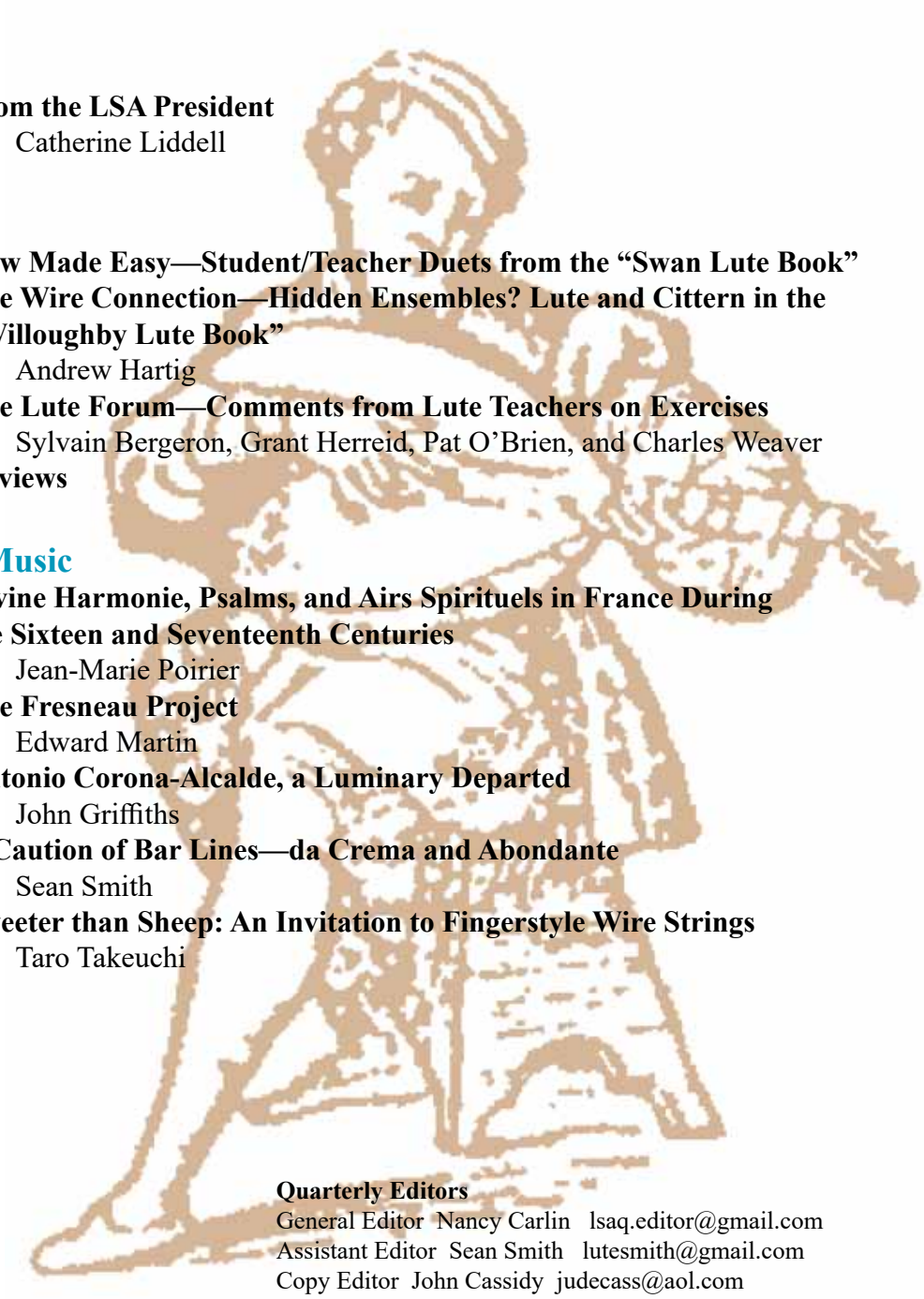

Message

3 **From the LSA President**
Catherine Liddell

Columns

4 **Now Made Easy—Student/Teacher Duets from the "Swan Lute Book"**
5 **The Wire Connection—Hidden Ensembles? Lute and Cittern in the "Willoughby Lute Book"**
Andrew Hartig
23 **The Lute Forum—Comments from Lute Teachers on Exercises**
Sylvain Bergeron, Grant Herreid, Pat O'Brien, and Charles Weaver
26 **Reviews**

Articles & Music

8 **Divine Harmonie, Psalms, and Airs Spirituels in France During the Sixteen and Seventeenth Centuries**
Jean-Marie Poirier
11 **The Fresneau Project**
Edward Martin
13 **Antonio Corona-Alcalde, a Luminary Departed**
John Griffiths
14 **A Caution of Bar Lines—da Crema and Abondante**
Sean Smith
16 **Sweeter than Sheep: An Invitation to Fingerstyle Wire Strings**
Taro Takeuchi

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Cover
Cittern Player by follower of Metsu

We apologize for the two dates on the cover. The *Quarterly* is looking forward to catching up very soon.

Message from the LSA President

From the President: Greetings One and ALL!

From where I sit, leaves are just starting to turn. Evenings are cooling down. That must mean summer is over, and that must mean that we have recovered from the fire hose that is Lute Fest. If you have attended before, in Cleveland, you know what I'm talking about. In case you might have thought the pandemic would throw a wrench into what we've become used to, you would only be partially correct. We couldn't hang out in a real lobby together; we couldn't complain about the food; we couldn't walk from one place to another chatting about—let's see—lutes, with a teacher or a few friends.

But the fire hose of information? Mmm-hmm. . . That was there. As was a certain amount of hanging out in chat rooms after the concerts. And the concerts themselves were outstanding. Performers presented really interesting programs in some beautiful settings, and we all got front row seats! We learned a lot from this experience, and the participant feedback indicates that some form of virtual participation will be part of the experience going forward, not only for Lute Fest, but likely for other kinds of events and offerings.

This is not intended as a rundown of everything that happened, but I cannot let go of this topic before congratulating and publicly praising **Jason Priset** and his assistant **TJ Dalton** for all of the work that went into planning this Lute Fest. Figuring out how to set up the classes effectively, working with faculty to make things run smoothly, making sure tech help was close by for every single session, whether class, master class, or performance in case something went awry. Nothing much went awry. It was an unqualified success. Thank you, Jason! And thank you to your assistant, TJ. Thank you to those who hosted after-concert zoom gatherings, an idea from **Fiona Thistle**. And thank you to our web people, **Ben Romvari** and Fiona, who whipped our new website into shape to accommodate Lute Fest signups and payments. A tremendous effort!

What else is new?

1. Our website is becoming a hotbed of new ideas! Those looking for musical inspiration can find that aplenty in the **Facsimile Collection** (Resources/Music/Facsimile Collection), and in the massive **Tree Edition** resource (Resources/Music/Tree Edition).
2. As you know, we recently added **Lutes for Sale** (Resources/Instruments/Lutes for Sale) to our web offerings. **Melody Packard** is the curator of that list. Thank you, Melody! Inspired by that, and sometimes fielding questions from people wondering what to do with books and music pertaining to the lute, **Nancy Carlin** wondered if we could offer the possibility of members selling books and music in the same corner. And that is being set up "as we speak," so to speak. Melody and Fiona are working on that.
3. And for those of you who love the jingle of wire-strung plucked instruments, and wonder why so little information appears in the *Quarterly,* here is the good news that our intrepid *Quarterly* Assistant Editor, **Sean Smith**, has lined up **Andrew Hartig** to restart his Wire Connection column—old columns can be found interspersed in *Quarterlies* Vols. 44-46, available on our webste. So you all have that to look forward to!
4. And last but not least, we welcome two brand new Board members: **Brandon Acker** and **James Louder**. And two Board members won reelection, **Jason Priset** and Yours Truly. Thank you to all who ran.

All of this is proof that our organization neither slumbers, nor does it sleep!

Happy plucking, One and All!
Cathy Liddell

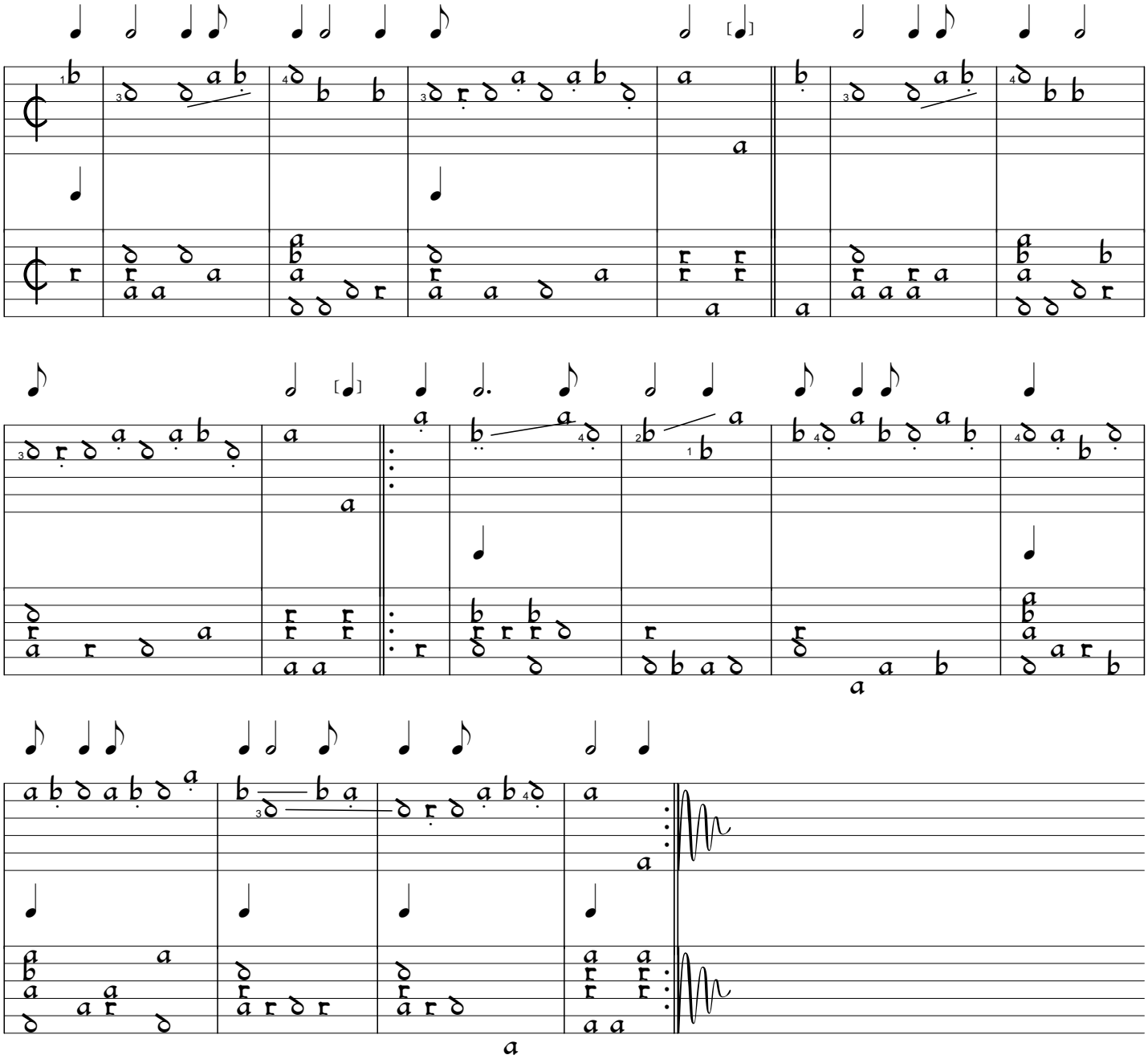
Now Made Easy

Student/Teacher Duets from the "Swan Lute Book"

We had a request for duets that students can play with their teachers. The "Swan Manuscript" provided the material that was the starting point for arrrangements of five duets. In addition to "La Bouree" there are four more in *LSAQ DS* No. 14, pages 3-16, in both easy arrangements and transcribed from their manuscript sources. And there are notes on the arrangements on page 11.

La Bouree
Cantus & Bassus a = F

Swan 88v/1-89



The Wire Connection

Andrew Hartig

Hidden Ensembles? Lute and Cittern in the "Willoughby Lute Book"

Anyone who has spent a fair bit of time playing early music understands the kind of detective work that often accompanies our analysis and interpretation of the music. It is not enough simply to perform the music however we want to just because we have a hunch and n order for us to perform our music in a HIP[1] manner, we must look both to evidence provided by the music itself and evidence of performance practice in the past. But not all is elementary, my dear Watson. When evidence is not explicit, we may need to search the shadows for hidden clues.

Among some of the lutenists I've talked with recently, one question about HIP performance concerns the question of what is a duet part or consort part versus a solo. Underlying this question is the large number of lute pieces in various prints and manuscripts that are found in multiple keys and marked by the terms superius, tenor, contratenor, or bassus. Numerous such examples can be found in the surviving manuscripts and prints, such as in the "Thysius Manuscript," the "Castelfranco Manuscript," or Emanuel Adriaenssen's *Pratum Musicum* publication from 1584. In some cases, there is a clear indication that the pieces are meant to be played together, while in other instances there is no explicit indication.

The same is true for players of wire instruments though there are fewer confusions with wire sources since there are fewer sources overall when compared to the number of extant lute sources. A good example of this confusion and ambiguity can be found in two publications for cittern published by the firm of Phalèse and Bellère in 1570 and 1582.[2] The 1570 *Hortulus Cytharae* contains the following description on the title page, which instructs the player that the pieces marked as Tenor, Bassus, and Superius are meant to be played together, as well as how they are tuned:

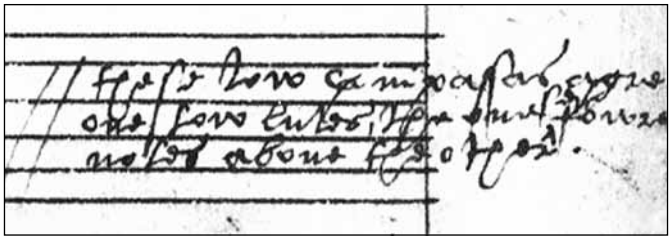
> *Quaedam denique inserta sunt passim carmina, pulsanda tribus Cytharis ita inter fe coaptatis, ut Tenor, diatessaron, id est per quartam, Bassus vero diapente id est per quintam a Superiore distet.*
>
> Finally, here and there are included certain airs to be played by three Citterns together, so that from the Superius, the Tenor [is] a diatesseron, that is, a fourth, [and] the Bass [is] rightly a diapente, that is, a fifth.[3]

Interestingly, the parts so marked with superius, tenor, and bassus in this print are often not clustered together, and there are enough infelicities between the parts that one wonders if the title page wording was not just a clever marketing stunt. On the other hand, the 1582 publication of *Hortulus Citharae*, while making no mention on the title page of citterns in ensemble (only pieces in "varios tonos"), does include several pieces labeled superius, tenor, or bassus, that fit well together in ensemble. In fact, the four settings of "Era di maggio" marked with the aforementioned voice parts (plus a "contratenor") are arranged across a single open folio—ideal for four players to read simultaneously.[4] A similar confusion or ambiguity between ensemble and solo parts can be found in Adriaenssen's 1584 *Pratum Musicum*. Adriaenssen's music for two, three, and four lutes, with and without singers, is explicitly labeled in both the table of contents and the music sections themselves. But there are also pieces in the lute solo section with the same voice-part markings of superius, tenor, bassus, and contratenor that appear to be solos but also could go together.

But do they? Should they? Would it be permissible for us to play apparent solo pieces in different keys together in ensemble and still be HIP? Did musicians of the time ever play them in this way? For some possible proof that they did and that perhaps we can too, I'd like to examine multiple arrangements of a single piece found in the "Willoughby Lute Book."

The "Willoughby Lute Book" (GB-NO Ms. Mi LM 16), owned by Sir Francis Willoughby (c.1547–1595), contains thirty-eight pieces for lute, eight for cittern, and one for keyboard: forty-seven pieces in total by eight or nine different scribes (Alexander and Spencer, 1978). At the end of the section for lute, on ff. 83v-85, there are two "Qui passas" for lute in the same hand: a "Qui passa in the lowest key" in C and a "Qui passa in the higher key" in G. The latter is followed by this tantalizing note:

> *these tow qui passas agre / one tow lutes, the one set[?] foure / notes above the other*
>
> These two "Qui passas" agree on two lutes, the one set four notes above the other.



Marginal note, "Willoughby Manuscript," f. 85

Sir Francis himself was skilled in music, having taken music lessons from an early age,[5] but the scribe of these two "Qui

passas" is probably John Edlin, Sir Francis's family "musission" from 1573 onward (Alexander and Spencer, 1978). Regardless, whoever copied out or wrote these two settings of "Qui passa" with divisions considered them to be duet material, playable on lutes tuned a fourth apart. See the *LSAQ DS* No. 14, 17-30 for this music.

Like the pieces compiled by Phalèse and Bellère in the *Hortulus Cytharae* of 1570, these two "Qui passas" from "Willoughby" contain some of the aforementioned infelicities suggestive of pieces that do not belong together. And yet, the scribe in "Willoughby" has expressly indicated that they do go together ("these tow qui passas agre") when played on two lutes. So what gives? The tension in the pieces stems largely from a disagreement about major versus minor harmony, most prominently in measures 5, 13, and 25—but these are easily resolved. What is most significant about the marginal note about "agreement" of these two separate settings is that it gives us the historical precedent we are looking for: evidence that it is allowable (and HIP) to use separate settings of the same piece in multiple keys as the basis for an ensemble piece.

A closer examination of these pages of Willoughby becomes even more interesting, as these two "Qui passas" are followed by another "Qui passa" in F on f. 85 that matches the harmonies of the "Qui passa" in the higher key (though in a much simpler arrangement without divisions). This third "Qui passa" is in a separate hand and finishes out the section of lute pieces. Its inclusion directly after the other two suggests that the scribe may have had in mind that this third "Qui passa" could go with the earlier two—not just thematically, but possibly as fodder for a potential lute trio or as an alternate (but less interesting) duet part a fifth above the lowest part or a whole tone above the higher part. This third "Qui passa" now opens up the possibility for us to play these pieces as either a trio or as one of three different duets and still be HIP.

An even closer inspection reveals that the possibilities don't end there. After the lute section ends, there are several blank folios followed by the start of the cittern section on f. 87v, which begins with—you guessed it—another "Qui passa" in G (with divisions) in the same scribe's hand as the two lute settings that "agre." This is followed later by two additional "Qui passas" (in the same hand but without divisions): an untitled one in C on f. 89 and another titled one in F on f. 90. Given that the lute section ends with "Qui passas" in ensemble, it seems plausible that the very next piece in the manuscript—the "Qui passa" that begins the cittern section—is intended to be a part of the ensemble as well. As it turns out, the key of each of the cittern settings perfectly matches the key of each of the lute settings, expanding the number of possible ensemble combinations to:

- Fifteen different duos (including three lute-only and three cittern-only duos)
- Twenty different trios (including one lute-only and one cittern-only trio)
- Fifteen different quartets
- Six different quintets
- One sestet

This gives us a grand total of fifty-seven ensemble varieties from which to choose.

This is not to say that this is what was intended—only what is possible. With the evidence that a musician of the time could recognize two separate arrangements that "agre" on two (or more?) instruments, we must ask ourselves: What other ensembles are hiding in the shadows waiting for us to bring them to the light of day?

Notes

[1] HIP: "historically informed performance." According to the Society for Historically Informed Performance (SOHIP), "Historically Informed Performance is a much-debated term, and both music historians and performers have difficulty defining it exactly. There are many ideas of what HIP consists of, but at its most basic level, it means performing music with special attention to the technology and performance conventions that were present when a piece of music was composed." https://www.sohipboston.org/what-is-hip.

[2] Although the names of the two volumes are similar, the latter volume is a separate work, not a simple reprint or expanded edition. While the first part of *Hortulus* 1582 does contain a handful of reprinted works from the 1570 publication, a significant portion of the pieces in the volume are unique to this cittern source, including many of the possible ensemble parts.

[3] Many thanks to James Louder for his assistance in translating this sentence.

[4] *Hortulus Citharae*, 1582, f. 94v-95. The tenor and bassus parts are playable on citterns a fourth and fifth below the Superius respectively, while the Contratenor is playable on a cittern a whole tone below the Superius.

[5] An account entry from 1555 records that a Mr. Horsseley was hired to teach the young Francis the virginals, while a record from 1557 reflects the purchase of a "paper booke to wryte his songgez that hee lerned on the virginalles." Further entries from 1573 and 1575 also reflect an interest in music (Alexander and Spencer, 1978).

Sources

Adriaenssen [Adriansen], Emanuel. 1584. *Pratum musicum longe amoenissimum, cuius spatiosissimo, eoque iucundissimo ambitu, (praeter varii generis automata seu phantasias) comprehenduntur . . . Omnia ad testudinis tabulaturam fideliter redacta, per . . . Emanuelem Hadrianium . . . Adiuncta est singulis carminibus, in gratiam eorum, qui vivae vocis concentu oblectantur, distincta vocibus aliquot notularum descriptio ... Opus novum* Antwerp (Belgium): Pierre Phalèse).

Alexander, Jeffrey, and Robert Spencer. 1978. "Introductory Study." *The Willoughby Lute Book.* Boethius Press: Kilkenny, Ireland.

"Castelfranco Manuscript." c.1565. I-CFVd Ms. without Sign.

Francis Willoughby's "Lute Book." 1585–1595. GB-NoMs_Mi LM16.

Phalèse, Pierre, and Jean Bellère, publishers 1570. *Hortulus cytharae, in duos distinctus libros, quorum prior cantiones musicas longe pulcherrimas, passomezo, paduanas, galliardes, alemandes, branles, ad usum vulgaris cytharae: posterior similiter cantiones musicas passomezo, alemandes aliaque nonnulla in tabulaturam cytharae, italicae vulgò dictae, con-*

venientem redacta, continent. Louvain, [Belgium]: Pierre Phalèse and Jean Bellère.

———. 1582 *Hortulus citharae vulgaris continens optimas fantasias, cantionesque musicas pulcherrimas, et passomezos in varios tonos concinne variatos: paduanas, gailliardas, almandes, branles: aliaque nonnula iucundissima in tabulaturam citharae convenienter redacta, nunc primum in lucem elegantiore modo ac ordine edita. Accesit praeterea brevis et dilucida in citharam introductio, qua suo marte quilibet artem pulsandae citharae . . .* Antwerp (Belgium): Pierre Phalèse and Jean Bellère.

"Thysius Manuscript." 1595-1620. NL-Lu Ms. Thysius 1666. Smout, Adriaan Joriszoon [collector/copyist]. Leiden (Netherlands).

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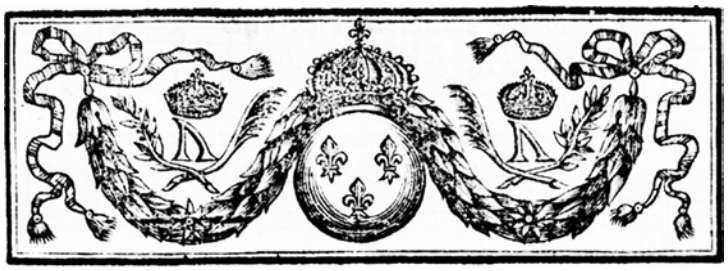
Divine Harmonie: Psalms and Airs Spirituels in France During the Sixteenth and Seventeenth Centuries

Jean-Marie Poirier



This article was originally written as an introduction to a concert given by my ensemble, Le Trésor d'Orphée, on July 22 2021, as the conclusion to a symposium organized by the International Cultural Centre of Cérisy (Centre Culturel International de Cérisy) in Normandy, France, July 18-22, 2021. This symposium was on the subject of *Sacred Music in Normandy: Rites and Practices* (12th–21st centuries) (Colloque de Cérisy). All translations in italics are mine.

The title of the concert, *Divine Harmonie, Psalms and Spiritual Airs in French.* immediately brings to mind Protestant worship. Indeed, very early in the sixteenth century there was a large place given in the liturgy to psalms translated into French, and also in domestic environments; spiritual songs inspired by psalm forms soon stood out. The Counter-Reformation, starting with the Council of Trent first in 1543, then in 1563, tried to reverse this trend. With the help of the Jesuits, the Catholic monarchy led a fierce fight against Huguenots, whose religious practices were considered heretical.

As early as the 1530s, the reformed religion was well established in Normandy, and especially in Lower Normandy. It was then the most important reformed region north of the Loire. In the seventeenth century the proportion of Protestants was estimated to be between thirty and fifty percent in cities such as Rouen or Caen. Saint-Lô, Avranches, Coutances, and many other cities also had sizable protestant populations.

From 1539, psalms, under the influence of Jean Calvin and, thanks to the French translation by Clément Marot and Théodore de Bèze, took a dominant place in the worship and daily lives of Protestants. It is paradoxical that initially Catholics were not at all hostile and even encouraged reading and singing psalms.

We find some evidence of this in a letter sent to Catherine de Medici, dated August 26, 1559. Twenty years earlier, at the end of October 1539, a certain de Villemadon in the service of Marguerite de Navarre (sister of King Francis I) was dispatched to check in with the king, who was ill. He met the king in Compiègne in such good form that

> he started singing the psalms with lutes, viols, spinets, flutes, and the voices of his singers, and being well entertained he ordered de Villemadon to come nearer because he knew he loved music and played the lute and guitern a little; he gave me the music and parts… (Cimber and Danjou, 355).

Thanks to the use of the vernacular instead of the largely incomprehensible Latin, the Reformation restored interest in serious and moral songs. Clément Marot had already reported a flagrant disregard for the integrity of his songs and explained how he hoped to remedy it by his French translations of the psalms (Marot). The psalms, accessible to all and easy to sing, gradually became the rallying cry of Protestants wherever they went.

Notes on the Psalms that Were Played in the Concert

We played Psalm 137, "Estans assis aux rives aquatiques de Babylon," in Marot's translation. Each of the five verses used a different musical setting:

1. the original melody from the *Geneva Psalter*, 1539
2. a four-part version by Pierre Certon (a Catholic), 1545
3. Adrian Le Roy, after Claude Goudimel for voice and lute, 1567
4. Paschal de l'Estocart, 1583
5. Claude Le Jeune, 1603

Each version uses the Geneva melody as cantus firmus. *(*See the *LSAQ DS* No. 14, 31-43, for this music).

Reformers had also started to compose and perform another type of song derived from the psalms, without their liturgical aspect but strongly influenced by their musical form: the *chansons spirituelles* or spiritual songs. The song "Susanne un jour" published in 1559 by Didier Lupi Second, tells the biblical story (13th Book of Daniel) of the chaste Suzanne assaulted by three lustful old men. It is an archetype of this new genre, and the theme became immensely popular throughout the second half of the sixteenth century. The melody of the song, quite similar in style to a psalm, was used extensively; it appeared in 1607 in a dance by John Dowland and served as the basis of a florid contrapuntal treatment in five parts by Claude Le Jeune in 1587.

In church the psalms were sung in unison by the whole congregation; spiritual songs were most often polyphonic, a form soon adopted for the psalms. This polyphonic form was not intended to be sung in church. A number of prefaces of psalms edi-

tions emphasized that this music was reserved for rejoicing in God in private homes (Goudimel, A1v) or at outdoor public gatherings in specific groups (Jambe de Fer, 4v), playing with precision, as Loys Bourgeois in 1547 (see the *LSAQ DS* No. 14, 39), that his versions for four voices fit well on instruments, a practice we already noticed at the court of Francis I as early as 1539. This type of performance is again explicitly described on the title page of *Cinquante Pseaulmes de David, traduitz par Clément Marot* […] *mis en Musique à quatre parties par Pierre Colin, Maistre des enfans de l'Eglise d'Autun*, published in Paris in 1550. Pierre Colin took care to emphasize that his version was more suited for instruments than others published earlier (Colin, title page).

In response to the growing popularity of Protestant psalms at the end of the sixteenth century Catholics started to come up with ways to reverse this trend and developed parallel forms—hymns or spiritual airs and psalm paraphrases. Catholic rewriting of Marot's text aimed at distancing it from the Protestant tradition. The Counter-Reformation, especially the Jesuits, promoted these parallel forms, teaching children religious songs in catechism lessons, ironically in imitation of Protestants. The incredible virulence, the intolerance, the unabashed proselytizing, and bad faith of some Jesuits appear clearly in this passage written in 1608 by Reverend Michel Coyssard, then rector of the prestigious Collège de la Trinité in Lyons:

> That is why, these past days, we set [the Christian doctrine] in French quatrains (easy and without any poetical ornaments) to be more easily learned and memorized and (if you will) sung in place of profane and indecent songs. And do not think (as some misinformed people do) that doing so we imitate Huguenots. Because long before they settled near the Lake of Geneva, we sang such and similar things in the very Catholic Kingdoms of Spain and Italy, with a strong and authentic approval of our Holy Fathers in Rome, who do not want (and neither do we) to be in agreement with the Heretics, who have stolen from us this very commendable way of doing to establish their pernicious Dogmas, thus corrupting the real meaning of the Scriptures and to abolish the very ancient Church song. Whereas we, on the contrary, sing spiritual Odes and sacred Hymns, faithfully translated for the greatest glory of God (who wants to be lauded in all languages) to eradicate and break the perverse custom to sing the Psalms of Marot and other worldly songs which (to the detriment of our way of life and prejudice of our holy Religion) can be heard at all street corners (Coyssard, 3-4).

The goal is clear: to discredit the use of psalms by the Protestants and expunge licentious words from fashionable songs, either by proposing new tunes with words conforming to the moral standards of the dominant religion, or by replacing the secular texts of *airs de cour* with new moralizing texts, sometimes changing only a few words suspected of bring immoral!

Guillaume de Chastillon from Caen (c.1550–1610) was a friend of the printer Jacques Mangeant, who published in Caen in 1539 a collection of spiritual airs and in 1611 a collection of secular songs. Only the superius part of the latter has come down to us, but it could be recreated thanks to a collection of spiritual contrafacta published in Lyons in 1615 by the Jesuits entitled *L'Amphion Sacré*, completing the missing three parts. We performed a few pieces from these two sources in the concert. (See the *LSAQ* No. 14, 31-43.)

Measures to force Protestants to get back on the "right" track grew more strict over the years. In Caen on December 16, 1661, they forbade singing aloud in the streets, at crossroads, public squares, and even at windows. Singing was only tolerated inside houses, with a voice so low that it could not be heard by passersby or even neighbors under penalty of heavy fines and even imprisonment (Beaujour, 225)! And yet, the town of Caen, with almost half of its population having adopted the Protestant religion, was considered an example of tolerance and peaceful coexistence between the two communities.

Psalm paraphrases, a Catholic response to Marot's *Psalms* adopted unanimously by the Huguenots, inspired several writers, but I will mention only two: Philippe Desportes and Antoine Godeau. Both started their careers as court poets before they radically changed course.

Philippe Desportes (1546–1606) was affected by the death of Pierre de Ronsard in December, 1585 and he decided to retire from the world to complete his translation of the *Psalms of David*. He worked on this task between 1591 and 1603 (Desportes, 1603). Desportes's paraphrases were very succesful, with many musicians setting his words to music.

Denis Caignet (c.1565–1625) was the first musician to set all of Desportes's paraphrases to music. His monophonic version of the 150 psalms was published in 1624 in a style very close to that of the Protestant psalter. He also produced two polyphonic versions of a selection of fifty psalms: one in 1607 for three to eight voices. and another version for voices and lute in 1625, which contains adaptations of several psalms from the 1607 polyphonic version (see Desmet, 13-44).

Grudgingly, superseded by the new poetic aesthetic represented by François de Malherbe from Caen, who did not like him much, Desportes became the head of the abbey of Bonport, south of Rouen, where he is buried.

The other translator of the psalms, Antoine Godeau (1605–1672), had been a regular guest of Madeleine de Scudéry's fashionable salon when he was young. He was ordained as a priest when he was more than thirty and given the bishopric of Grasse by Richelieu. He then devoted himself entirely to his apostolate work, maintaining friendly relations with the religious community of Port-Royal-des-Champs, who were suspected of Jansenism by Louis XIV. Musicians preferred his paraphrases over those of Desportes. In the preface to the edition published in 1648, he explained his intentions clearly, demonstrating a slightly ambiguous relationship with Protestant psalms:

> Those whose separation from the Church we mourn, have made the version they use famous by pleasant tunes set by learned musicians when they were composed. Knowing them by heart is among them like a mark of their Communion; and to our great shame, in the cities

where they are more numerous, we can hear them sound in the mouths of craftsmen and in the countryside, in those of plowmen, while the Catholics are either mute or sing indecent songs. Then I thought that if I could complete the Psalms, one of the excellent musicians who honor our times would perhaps be prompted by the spirit of God to give them pleasant and easy tunes to make them popular and put them in the place of so many vain or dangerous words that receive to this day all the ornaments of music (Godeau, 7-8).

In accordance with his wishes, his paraphrases would inspire some of the best musicians of the time, including Henri du Mont in 1663 and the Norman Bertrand de Bacilly, who was born in 1621 in the village of Lolif, near Avranches. "Psalm 24 Pressé d'ennui," in the translation of Antoine Godeau, was published in the *Mercure Galant* in March 1689, one year before his death (see the *LSAQ DS* No. 14, 40-1).

After the revocation of the Edict of Nantes by Louis XIV in October 1685, the liberties conceded to the Protestants were taken away. The long repressed psalms had been replaced as best they could by paraphrases, adopted by Catholics and Protestants alike, who found in them an excellent substitute for psalms. Protestant worship was forbidden and churches were demolished, including the one in Caen (erected in 1612 and taken down in 1685) the very year of the revocation (Beaujour, 311-20). Endless and cruel persecutions convinced a lot of Protestants to seek refuge abroad and others to enter a phase of passive resistance.

At this moment in history we see a literary trend developping, the theme of the return of sinners—in other words, Protestants returning to the bosom of the Roman Catholic Church. One such was the *Stances Chrestiennes sur divers passages de l'écriture sainte* by Jacques Testu, a preacher and king's chaplain. There were several re-edits of this text between 1669 and 1706. Some of the words have been set to music, in particular by Claude Oudot, music master of the Académie Française, much appreciated by Louis XIV. Extracts from his cantata *Le retour d'un Pecheur à Dieu,* (The return of a sinner to God) (see the *LSAQ DS,* No. 14, 42-43), published in 1692, concluded our program.

It was not until the end of the eighteenth century that, among the changes to the Constitution of 1791, every person was guarenteed the right to participate in the religious worship of his choice (Constitution). The psalms, from then on sung by both religions, had fortunately survived these fratricidal wars.

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The Fresneau Project

Edward Martin

In September of 2013, as part of the Utrecht Eary Music Festival, the Lute Symposium focused on the "TheLute in the Netherlands in the Seventeenth-Century. I attended this symposium and among the many papers from various lute societies, there was one that had a lasting impact on my imagination: Dutch baroque music for the eleven-course lute.

I had always wondered if and where Dutch music for the d-minor tuned lute exists, because so many Dutch paintings depict baroque lutes in the seventeenth century. Until that time I was not aware of any existing repertoire. After all, most of the music for the baroque lute is either French or German, with a few exceptions, such as Austrian or Czech. At the symposium I attended Jan W. J. Burger's lecture: "Johannes Fresneau, a New 'Dutch' Lutenist and a New Lute Manuscript." It was where I learned there was indeed a significant repertoire for Dutch baroque lute. In 2016 Burgers wrote and published *Johannes Fresneau—Complete Works for Lute and Guitar* (freely downloadable from the LSA at https://lutesocietyofamerica.org/resources/music/treeeditions, thanks to the generosity of the late Albert Reyermann of Tree Editions). In addition to Burgers's original lecture it includes all the music and historical information known at the time. Since 2016, thanks to further research by Jack Scholten and François-Pierre Goy, more details have emerged, enhancing our knowledge of after Fresneau—these will be published in the next *Journal of the LSA*.

I felt that this discovery was most important, and that it should be documented with a recording, so I contacted Burgers, and he was more than generous in sharing sources and information about Johannes Fresneau (1616–1670). After obtaining and reading through his work I felt even more enthusiastic about the project.

Fresneau left us thirty-three pieces for d-minor baroque lute, as well as five pieces for baroque guitar. My recording has twenty-six of the thirty-three lute pieces in the keys of A major, f# minor, d minor, Bb Major, and F Major. This repertoire does not sound like the French pieces of the period—it could be described as having foundations in the French baroque lute style, but is more melodious and tuneful than the typical French music of the time.

Although Fresneau was born in Salbris, France in 1616, he moved to Leiden in 1637 at age twenty, and lived there until his death in 1670. Being a French expatriate, he was strongly influenced by both French and Dutch cultures.

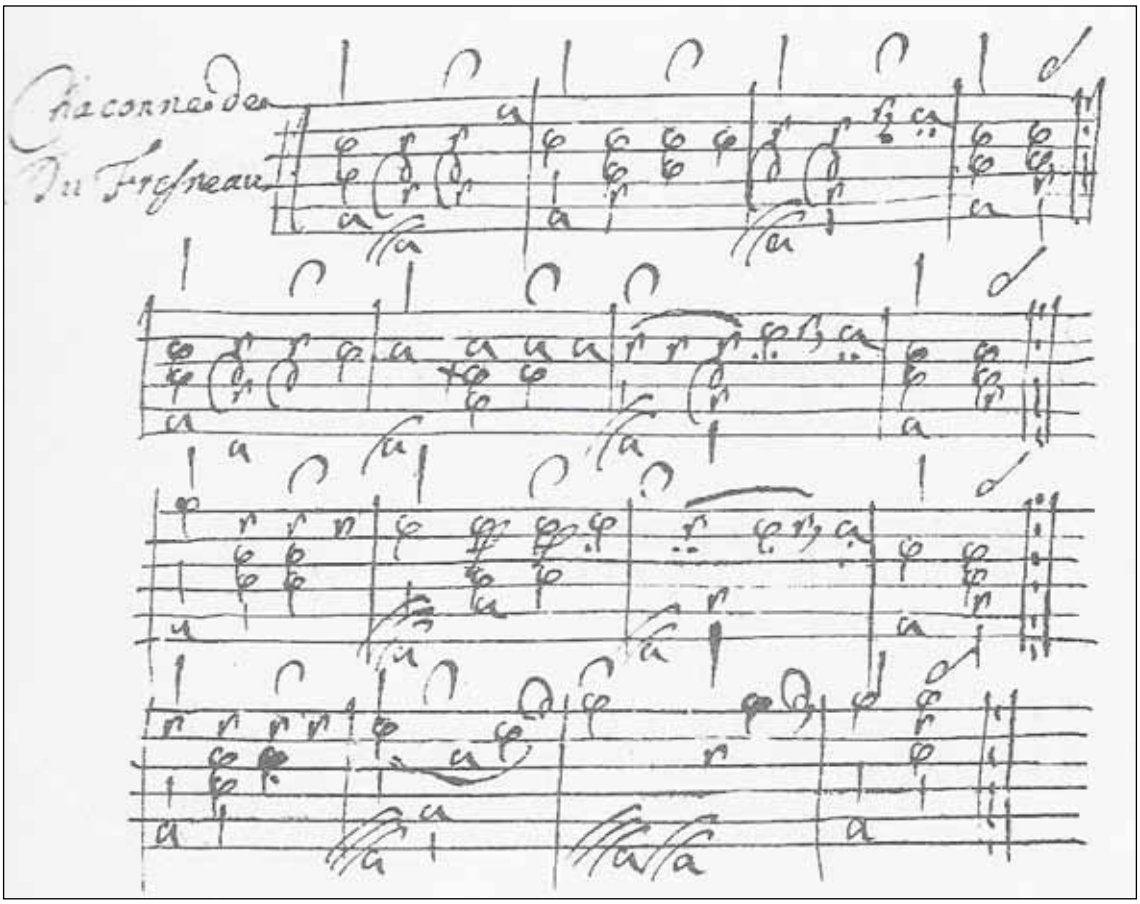
Having decided to record the works of Fresneau, I studied the repertoire for several years prior to recording them. There are two main sources for the music: Goess 1 (AET goëss I, c.1655–1670) and Krakow (PL-Kj40626). Many of Fresneau's pieces exist in both manuscripts, so after comparing them I decided to select the versions from the Krakow MS, since that source has now been proven to be an autograph, penned by Fresneau himself. I found every one of those versions better. In his book Burgers includes a modern edition of the music, and I must congratulate him on his attention to details. When there were at least two versions of the same piece, he labeled them—examples 5a: Courante [PL-Kj40626, ff. 52v-53r] and 5b: Courante [A-ETgoëss I, ff. 22v-23r]. Each is each written out separately.

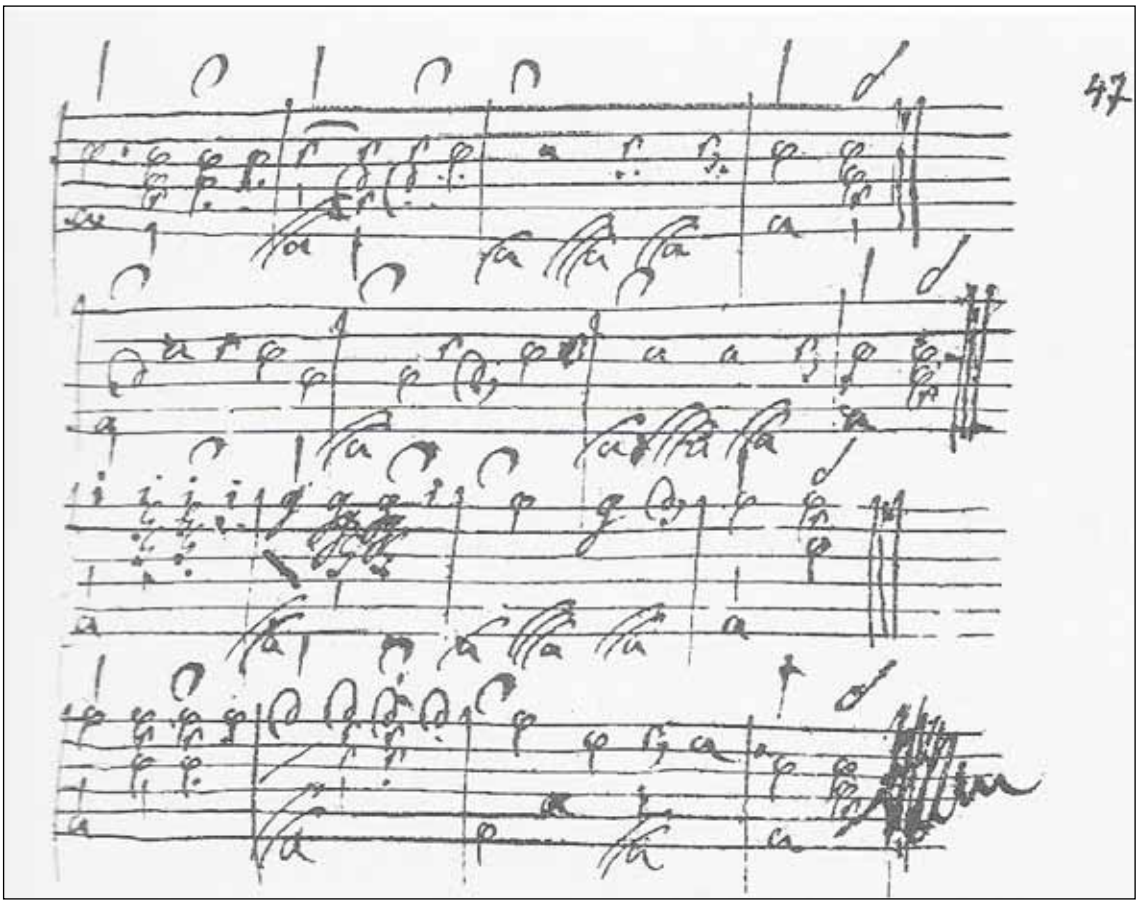
Selecting and Editing the Music

I needed to make decisions on selecting the music, and editing and expanding pieces that seemed to require it. My choice was not to play directly from Burgers's book or from images of the book, so I obtained the original sources, "Goess 1" and "Krakow 40626." "Goess 1" is available from the Tree Edition collection on the LSA website and the Krakow 40626 is availabl from Schott Editions (Dieter Kirsch and Lenz Meirerott, Berliner Lautentabulaturen, 1996). Having the facsimiles was most valuable—I could see the original pieces and I could compare them to the printed edition. Burgers's work was very faithful and accurate, and there were some instances where he corrected obvious mistakes, for example, in the fourteenth piece of his book, "Les Larmes de Dufresneau," where he had corrected originally wrong notes and rhythms. Douglas Towne, who had previously typeset Fresneau's pieces, generously shared his work with me. Towne had come to a different solution than Burgers's in "Les Larmes de Dufresneau." where he realized and expanded implied sequences, a procedure that was neither "right nor wrong," but editorially based on artistic intent. I ultimately chose Towne's transcription, and made more adaptations of my own.

Before recording it became evident that some of Fresneau's works seemed too simple and basic, so I decided to create variations on repeated sections; this was done in at least seven pieces. I have always been of the opinion that music should say something and go somewhere, and it needed this to realize that idea. There were five pieces where I added extensive variations. The two Dutch folk pieces, "La Fronde" and "La Moutarde Nouvelle (Le Cordon Bleu)," as well as the d minor "Sarabande" and "Gavotte (Gigue d'Angleterre)" were so basic and simple—too short, and too plain. For those pieces I played the original simple versions and then composed sets of variations. Please note this folk tune, "La Moutarde Nouvelle (Le Cordon Bleu)," is written by Fresneau in G Major for baroque guitar, but here I set it for the eleven-course lute in F Major, following an example in a recently discovered manuscript from "Ghent Manuscript B-Gu Hs.3898/2." (I wish to thank Greet Schamp for sending me this piece). Transcribing guitar pieces for the lute was common practice at the time. After the theme, I expanded additional sets of variations, keeping within the harmonic structure. My new variations kept the harmonic sequence of the original piece intact.

Within the harmony, I experimented to find more elaborate means of saying the same thing. In this way I kept the parts very much in the style and character of Fresneau, making it sound seamless, where it should be difficult to differentiate which parts are mine and which are Fresneau's. A good example is perhaps one of the shortest and simplest chaconnes I have seen, consisting of the theme and seven variations, each section having only four measures. It seemed rather sparse and lacked structure. The concept of creating variations was not only appropriate, but expected


Chaconne de
Du Frasneau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of a lutenist in the seventeenth century as it also should be in our time. In the musical examples for this article, I have included the original and my edited version (see the "Chacone" in the *LSAQ DS* No. 14, 43-45). When I edited this chaconne I eliminated the indicated repeats, and instead inserted elaborated versions of each section. In the theme and each variation I made additions to the original version, keeping it very much in Fresneau's style. Thus, the harmonic structure of each repeated section was identical, but the melodic line is expanded in keeping with Fresneau's musical intent. In creating these variations in the repeated sections, I took each measure or phrase and restated it but added notes, with the idea of leading into the next measure or section in order to keep the phrase flowing. This is not unlike renaissance lutenists improvising divisions on repeated sections with additional notes, and staying within the framework of a piece as they play.

After the seventh variation of the chaconne, I wanted to create additional extensions, so I explored the concept of making the next two sections seven measures each, instead of four measures; this kind of reformatting can be seen in the works of other lutenists of the time. One example is the "Chaconne Du Mesme," also in A Major by Laurent Saint-Luc (Prague XLb 210, pp. 12-16). I concluded Fresneau's "Chaconne" by adding one additional four-measure section, with a repeat. Developing the entire chaconne in this fashion, in my view, made it a much more complete, appealing, and beautiful piece.

Burgers suggested that an eleven-course lute is appropriate for the repertoire and not the double-headed twelve-course "Dutch" lute of the time. This music is all for eleven-course d minor-tuned lutes, and as Burgers thought that Fresneau's music would sound better on a larger baroque lute, I elected to use a 70.5 cm mensur lute by Richard Berg, after Burkholtzer, strung entirely in gut, at a=408 tuning.

The Recording Process

I am thankful to Gamut Music for having taken on this project, with Dan Larson as producer and director, and with Jake Larson providing his expertise as engineer, editor, and for mastering the recording. The recording was done using some new recording techniques. Rather than recording in a great-sounding hall, as had been usual, this project was recorded in the studio at Gamut Music, where I was isolated in a hexagon of acoustic material—so small I could barely fit in with my chair, lute, music stand, and microphone! The microphone used (Sphere L22, made by Townsend Labs) was designed to pick up the sound from any area in the room, and Jake achieved a flat sound without any nuance of room acoustics. Rather than recording in long marathon sessions, we recorded in many small sessions, until we got the take(s) we wanted. After editing, the recording was broadcast in a church with glorious sound. That sound was captured digitally, with the results mixed into the sound of the original recording. Jake spent months finding what he thought to be the "sweet spot," a process that gave him all the time he needed, with multiple experiments to attain the results he wanted. He mixed that sound, capturing the desired sound, and then transformed it into the final digital sound file. *Les Larmes of Johannes Fresneau, Dutch Baroque Lute Music* was released on June 14, 2021.

Antonio Corona-Alcalde, a Luminary Departed

It is with great sadness that we note the passing of one of the influential contributors to lute, vihuela, and guitar research of the last decades, the distinguished Mexican scholar Antonio Corona-Alcalde, who died of cerebral cancer on September 9, 2021. Antonio is best known for numerous studies over the last four decades: his articles "Fray Juan Bermudo and his Seven Vihuelas" (1984), "The Viola da mano and the Vihuela, Evidence and Suggestions about their Construction" (1984), "A Vihuela Manuscript in the Archivo de Simancas" (1986), and many others. He was also very active in researching the role played by plucked instruments in the development of music in Latin America. His work illuminated many new pathways linking European traditions to the development of music in the Hispanic world. His last monographic publication was his book reclaiming the place of the lute in renaissance Spain, *El laúd en la España cristiana* (Madrid, 2015).

In addition to his research, Antonio was also a highly accomplished performer and an academic leader in the Universidad Nacional Autónoma de México (UNAM). He graduated with a degree in guitar from the Escuela Nacional de Música, now the Faculty of Music of the UNAM. He studied lute at the Early Music Centre in London and earned his doctor of philosophy degree in 2000. He played a central role at the UNAM as head of two departments and as deputy director of the Centro Nacional de Investigación, Documentación e Información Musical Carlos Chávez of the Instituto Nacional de Bellas Artes and of the Consejo Nacional para la Cultura y las Artes as well as serving as coordinator of the master's and doctoral program in Music at the UNAM. In 2014 he was elected as an Honorary Life Member of the Sociedad de la Vihuela in Spain, and in 2018 was awarded the Premio Universidad Nacional in the area of research in the arts. He was much loved by students, colleagues, friends, and family, always noted for his generosity, his humility, and his great human warmth. Rest in peace, dear friend.

John Griffiths

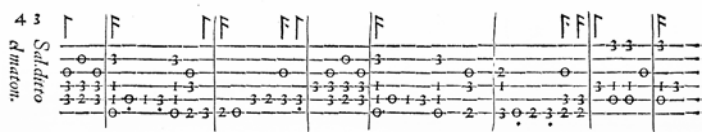
A Caution of Bar Lines—da Crema and Abondante

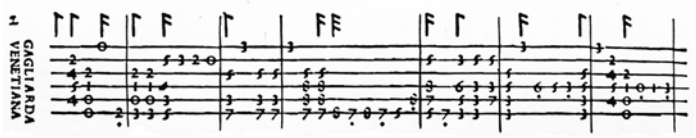
Sean Smith

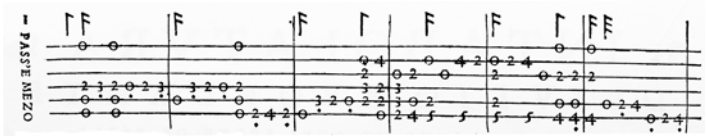
The first half of the sixteenth century saw a cautious yet innovative start to printing lute music. The mid-1540's in particular saw an explosion of lute books from Italian printers, including Antonio Gardane, Heironymous Scotto and Antonio da Castilliono. The content ranged from dozens of popular dances, to vocal polyphony, to a codification of ricercars and fantasias. In my small project of resetting pieces from the era I must conclude that it was the combined effort of many, many talents within the printing industry to make this happen. Granted, I don't have to throw together hot lead type or proofread backwards in our age but they did, and it's quite possible the needs of the music were overshadowed by the technical challenges of printing.

Two books that emerged from 1546 were the first books of both Joan Maria da Crema and Julio Abondante. Da Crema's collection included ricercars, vocal intabulations plus a handful of dances at the end, and was reprinted by H. Scotto with minor edits. Abondante's book contained only dances. Both have the dubious honor of having the dances typeset by (presumably) the same printer, who may not have understood how to set a triple meter.

These three examples show the first lines to the first two "triple time" (saltarelli) dances by da Crema and Abondante, respectively, as printed by Antonio Gardane and the first pavan by Abondante.







As you can see, they work in their own way but a downbeat will meander through different places within each measure. This issue's *LSAQ DS* (No. 14) has edited versions, that simply regroup these two collections into the consistent saltarello form that we've come to enjoy. Needless to say, the pavans will be more correct, though sometimes the bar lines fall in the center of what we would understand as each measure—as you can see in the third example above. I include and rebar as necessary the pavans/passemezos so all dance pairs are complete. Brackets appear on rhythm ciphers that are missing in the original prints.

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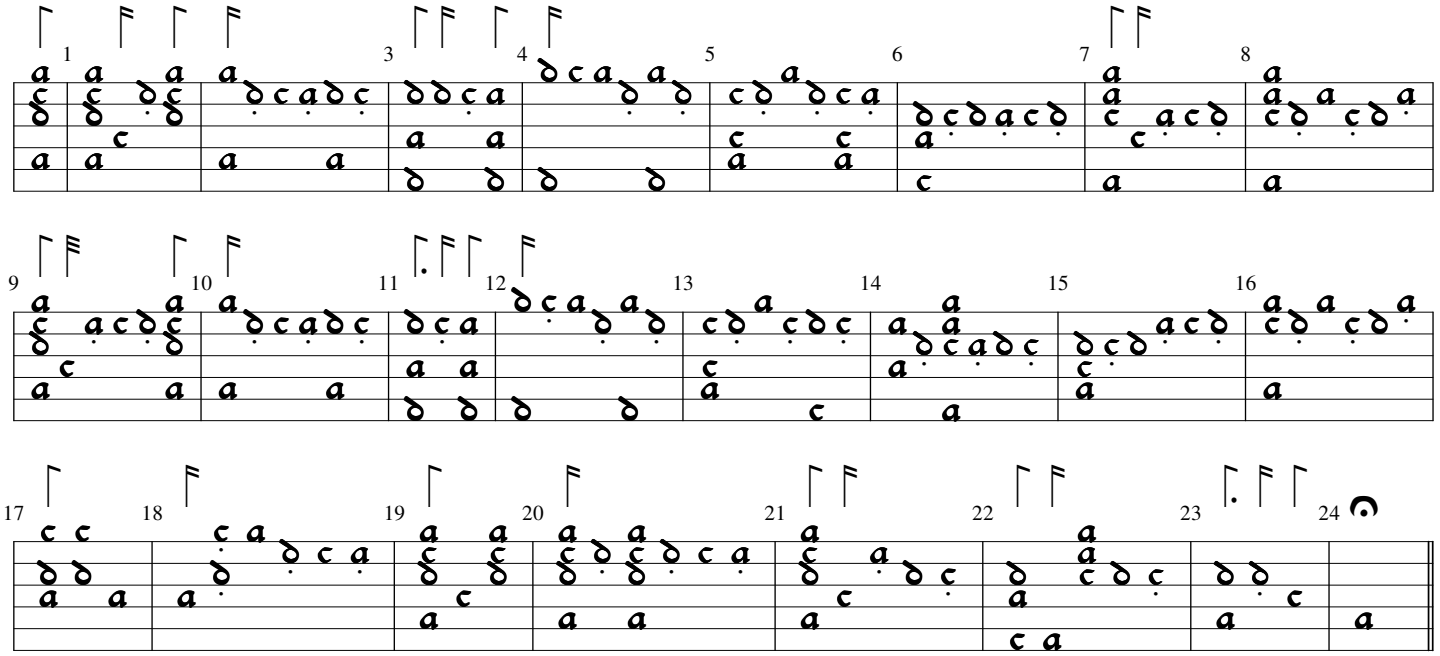
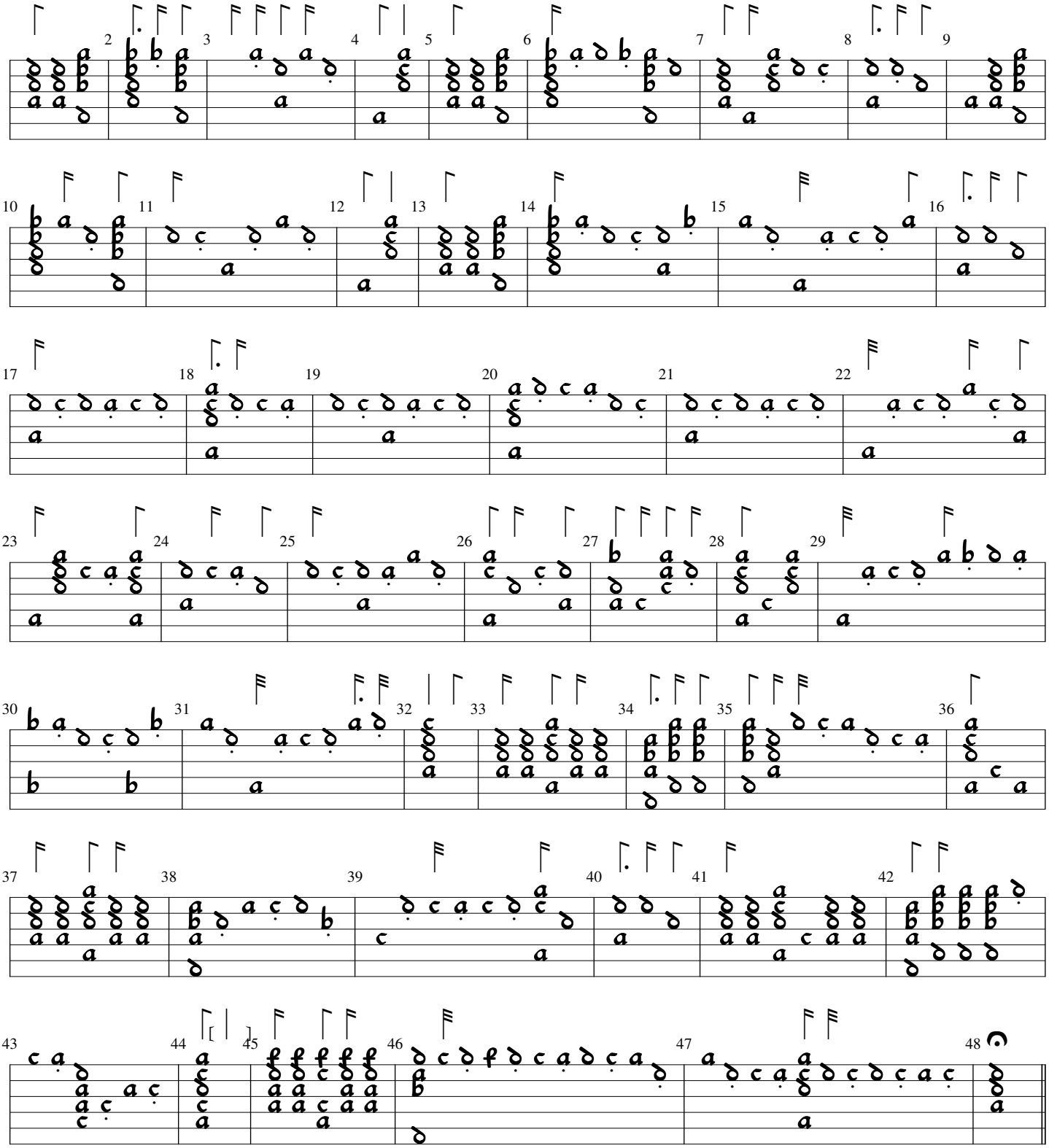
47 Saltarello ala bolognesa **Intabolatura de Lauto . . . Libro Primo . . . par Io. Maria da Crema. (Gardane) 1546. Klr**



50 Saltarel de la lo metta **Intabolatura de Lauto . . . Libro Primo . . . par Io. Maria da Crema. (Gardane) 1546. K2v**



Sweeter than Sheep: An Invitation to Fingerstyle Wire Strings

Taro Takeuchi

Within the hollow of that shell
That spoke so sweetly, and so well. (Wells, 427-40)
John Dryden, *A Song for St Cecilia's Day* (1687)

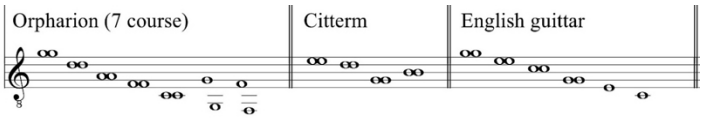
Introduction

Modern wire-strung instruments such as the acoustic guitar, mandolin and bouzouki are associated with plectrum playing, high-volume and public excitement. However, it was the opposite in the sixteenth, seventeenth, and eighteenth centuries, when the majority of wire-strung instruments were gently plucked using the fingers to produce a sweet sound with a long sustain. They were played primarily for intimate enjoyment (even more than the gut-strung lutes). In this article I am presenting a practical guide to the orpharion, cittern, and English guittar. I try not to go into too much historical background as a good amount of the information is already published and on the Internet (e.g. Hartig, "Information," and Hartig, "Renaissance Cittern"; Pittaway), and elsewhere.

General

Stringing

These instruments require historically made wires, needle-nose pilers, a string winder (see picture in the *DS*, No.14, p. 47), a caliper, and a string calculator.[1] Although it is not impossible to use modern guitar strings, these are hard to stop and produce a much-less gentle tone. It is a good idea to buy the wires for the treble courses in 50- or 100- meter reels rather than in individual packages since a lot will be needed![2] These wires are fragile and break easily. A broken string can harm you, so do everything carefully, especially making a loop and tuning the string up.[3] The bridge saddle and the nut grooves should be silky smooth. Low tension (2 to 2.5 kg per string) is recommended. A certain amount of buzzing gives character to the tone.



The standard tunings of each instrument.

Tuning and Temperament

Above are the standard tunings of each instrument. Please note the absolute pitch is not unimportant; the sounding pitch of an instrument is determined by the vibrating string length, available strings, and the needs of the player.

The fret position of wire-strung instruments varies from so-called meantone to equal temperament (Dolata, 36-48). Which temperament may not be very important, but an instrument should be able to get reasonably in tune in its home key" (for example, G major for a cittern, C major for an English guittar). The low action and the scalloped fingerboards help the intonation. The pegs need to turn evenly. I occasionally use a floating violin string adjuster if extra-precise tuning is required (recording with an ensemble, for example).

A violin string adjuster on an English guittar

Nails

Many (if not all) tutors state "nails should be short." Long nails produce a rather harsh sound, and can make an instrument go out of tune quickly.

Orpharion

Come wofull Orpheus with thy charming Lyre
And tune my voyce unto thy skilfull wyre,
William Byrd, *Psalmes, songes, and sonnets* (1611)

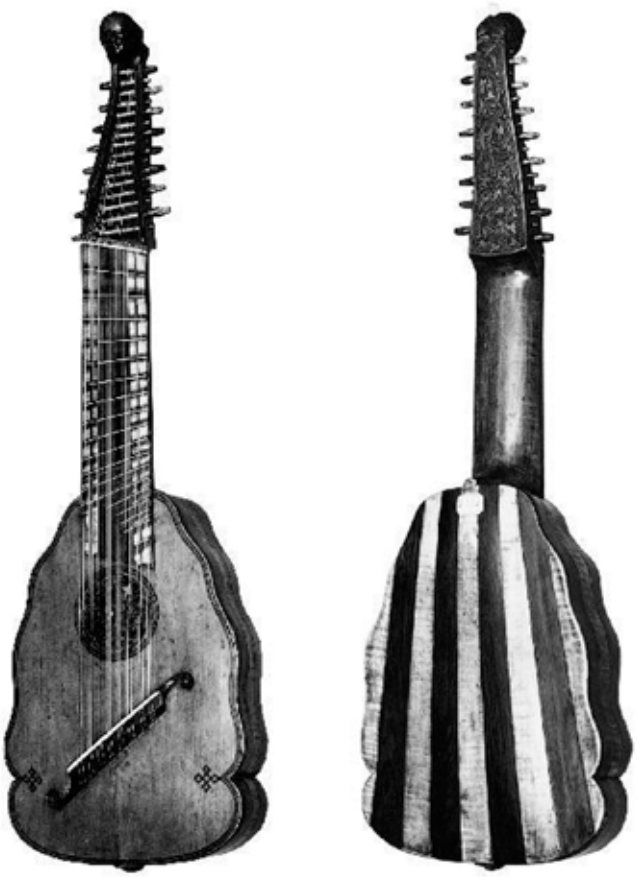
The orpharion was popular around 1600 in England and is mentioned as an alternative to the lute in many books (e.g. Barley, Dowland, Campion, Robinson). There is a list on Andrew Hartig's website (Hartig, "Sources"). It is tuned like a lute and you can play any lute music from this period on it.

There are commonly two models available; one is based on the Palmer in Copenhagen (1617), (Hartig "Inv.") and the other is on the Rose in Helmingham Hall (labeled 1580) (Harwood, 6-25). The Palmer is thought to be the typical orpharion, having the string length of about 52 to 60 cm with fan fretting. The Rose instrument is a bit of a mystery and its identification as an orpharion, rather than a bandora has been discussed (Harwood, 20-25). It has a string length of about 60 cm, straight fretting, and was probably originally made with ten strings (for five courses?) and converted to six courses. Nonetheless it works as an orpharion (as well as a small bandora or a penorcon) with appropriate strings. The following statement sounds persuasive: "to some extent, whether an instrument played like a bandora or an orpharion was the player's choice" (Segerman, 153). We may consider the Palmer as an orpharion in G and the Rose in F.

The orpharion went out of fashion by 1630, perhaps because strong wire for the treble strings was no longer available (see Forrester, Wood, Carp, Gug, and Harwood, 16). However, the

pandora was documented later (see North, Pepys, and Ahrens),[4] and several orpharion-like instruments have been reported, including one attributed to Joachim Tielke (1641–1719) in Frankfurt am Main, Historisches Museum (see Harwood & Nordstrom).

Stringing



The Tielke orpharion (see Harwood and Nordstrom).

The choice of strings is a big issue, particularly if one wants to play around A=415 or higher. An orpharion needs a very thin yet strong iron (steel) for the treble and twisted brass for the bass.[5] My choices for strings are:

Rose Orpharion (scale 60 cm)
① 0.13 (iron)[6]
② 0.17 (iron)
③ 0.23 (brass)
④ 0.30 (brass)
⑤ 0.40 (brass)
⑥ 0.51 (twisted brass)[7] / 0.27(brass)

Palmer orpharion(scale 52 to 60 cm):
① 0.15 (iron)
② 0.17 (iron)
③ 0.23 (brass)
④ 0.30 (brass)
⑤ 0.40 (brass)
⑥ 0.51 (twisted brass) / 0.27(brass)
⑦ 0.60 (twisted brass) / 0.30(brass)
⑧ 0.70 (twisted brass) / 0.35(brass)
⑨ 0.76 (twisted brass) / 0.40(brass).

The Tielke orpharion has a string length about 42.5 to 48 cm with a fan fretting. It probably still was tuned with the top course of about modern g' despite the much shorter string length than the Palmer and the Rose.[8] The long scale was unnecessary as the newly invented overwound strings for the bass were available in the second half of the seventeenth century (see "Hartlib Papers"). Furthermore, the top course did not have to be a very thin wire with a high tensile strength (Segerman, 155).

Technique

In *A new booke of tabliture for the orpharion* William Barley wrote:

> the Orpharion doth necessarilie require a more gentle & drawing stroke than the Lute, I meane the fingers of the right hand must be easilie drawen over the stringes, and not suddenly griped, or sharpelie stroken as the Lute is: for if yee should doo so, then the wire stringes would clash or jarre together the one against the other; which would be a cause that the sounde would bee harsh and unpleasant.

The orpharion's string tension is quite low and the instrument sounds heavenly with a gentle stroke.

Many replica orpharions have fan fretting, which some players (including myself) find awkward. However, one gets used to it with regular playing. Moreover, the advantage of the fan-fretting is enormous as the top string lasts much longer and the bass sounds better (see the title page to Barley's *A new booke of tablature for the orpharion,* in the *DS,* p. 47).

Cittern

An Author did to please you, let his Wit run
Of late, much on a Serving-Man and Cittern,
Edward Ravenscroft, *The careless lovers* (1673)

Although the cittern was traditionally played with a quill, John Playford recommended plucking it with fingers in his *Musick's delight on the cithern* (London, 1666)[9] (see the illustration in *DS* No. 14, p. 48). The book contains 110 pieces including seventeen songs—these are simple arrangements, and serve well as the basis for improvising and further arrangements (Playford, Page 119-24). It contains tunes familiar to lutenists such as "Willson's Wild" (see *DS* No. 14, p. 49), "Light of love," "John, come kiss me now," "The hunts up," and others, which can be the source material for lute (orpharion) and cittern duets.

There are various types of citterns. The majority of modern replicas have a string length of around 45 cm and four courses. Since Playford's pieces require no left-hand stretches (unlike the cittern works by Holborne and Robinson), any four-course cittern with chromatic fretting works well. The "small English cittern" with a 35 cm scale, normally tuned a fourth higher than the common one, is a very enjoyable instrument to pluck since it has a bell-like tone. Having different sized citterns is useful for ensembles too.

Stringing

Stringing a cittern is not hard (Forrester, "The Cittern,"

152). There are detailed instructions in Playford's 1666 book and his previous publication, *A booke of new lessons for the cithern & gittern* (London, 1652); the first course is iron, the second and fourth are brass, and the third is twisted brass. Although many replica citterns have nine strings (triple on the third course including an octave), Playford's cittern has eight strings without any octaves—all unison pairs, an arrangement that is easy to play and requires a little less time to tune. Twisted brass for the third course gives presence to the tone.

Stringing based on Playford:
① 0.23 (iron)
② 0.23 (brass)
③ 0.38 (twisted brass)
④ 0.30 (brass)
For a lighter sound:
① 0.21 (iron)
② 0.23 (iron)
③ 0.36 (brass or twisted brass) / 0.19 (iron for the octave)
④ 0.27 (brass)
See Playford in the *DS* No. 14, p. 49.

Technique

Playford advised in *Musick's delight on the cithern*:

> For your right hand, rest only your little finger on the belly of your Cithern, and so with your thumb and first finger and sometimes the second strike your strings, as is used on the Gittar; that old fashion of playing with a quill is not good, and therefore my advice is to lay aside; and be sure you keep your Nails short on the right hand.

Around the time of this publication, the five-course baroque guitar was fashionable in London (Page, 1). It was played by a unique and sophisticated technique of plucking combined with strumming (see Tyler and Sparks, 165-83). The idiom of guitar music (a combination of block chords, melody lines, and arpeggios) is similar to Playford's cittern writing. The second piece in Playford's *Musick's delight on the cithern,* "The 24 Changes on 6 Bells," is a good example of this plucking style. (see See *DS* p. 50.)

When playing with a quill the block chord is natural and idiomatic—are these chords strummed in finger-style playing (as on the five-course guitar) or "gripped" (as on the lute)? In any case it is certain the strumming has much in common with quill-style playing. See "John come kiss me now" in the *DS*, p. 51.

Intriguingly, Playford also refers to the guitar from the previous era:

> the Gittar, which Instrument is but a new (old one) used in London in the time of Q. Mary, as appears by a Book Printed in English of Instructions and Lessons for the same, about the beginning of Qu. Elizabeth's Reign,[10] being not much different from the Cithren, only that was strung with Gut-strings, this with Wyre,

The guitar in Tudor England was four course renaissance guitar, which bears some resemblance to the cittern in size, number of courses, and tuning. An important source of Tudor guitar music is the "Osborn Commonplace Book" (c.1560),[11] and fascinatingly there are many block chords in this manuscript, probably for strumming (Page, 109-27) . "The Moresco galliard" is a typical example of the strummed-style pieces in "Osborn" (see *DS* No. 14, p. 52), and I would not hesitate to strum the cittern in that case. The staff notation is for the guitar with the top string E (as is the modern guitar).

Cittern (by Neil Brook/NRI) and four-course renaissance guitar (by Chris Large)

English Guittar

And Sophy, love, take your guitar,
thrum it with the boy a little.
Oliver Goldsmith, *The Vicar of Wakefield* (1766)

In Britain from the 1750s on cittern-like instruments, strung with wire and plucked with the fingers became extremely popular (Poulopoulos). They had many different names, such as guit(t)ar, cetra, citra, English gui(t)tar, and more, but here I follow what has become common contemporary practice and call them "English guittar" or "guittar."[12]

A great deal of music, including popular tunes, dances, and songs, was published for this instrument. The repertoire demonstarates the potential of the genre, as there are sonatas and suites for the English guittar by notable composers such as Rudolf Straube (1717–c.1782), Francesco Geminiani (1687–1762), and Johann Christian Bach (1735–1782) (Holman, "Liner Notes"). This instrument began to lose favor at the end of the eighteenth century, the last tutor being published around 1805 (Takeuchi, "Rediscovering," 17-34) (see *DS* No. 14, p. 53).

You can still find an original English guittar at antique shops or auctions. It may not be in good condition, but an experienced luthier can make it playable again. Common brands are Preston, Thompson, and Longman and Longman & Broderip; Modern makers also make replicas. There are various sizes, different numbers of strings and different shapes (Takeuchi, "Lute Backed," 27-29). The typical guittar has a flat-backed body, six courses (four doubles and two singles), and a string length of about 43 cm.[13] Many of them have the watch-key tuning mechanism, which is a brilliant invention, but a guittar with traditional wooden pegs will likely have a warmer timbre. Sadly, some guittars have

English guittars, from the top left: Longman, Longman and Broderip (attributed), Hintz, Zumpe (attributed), and Perry

lost their roses. Although a guittar without its rose may sound okay to the modern ear, it lacks the speaking quality Georgian musicians preferred. (See *DS* No. 14, p. 54, for a picture of a guittar rose.)

Stringing

There is historical evidence about English guittar stringing from the eighteenth century (see both Leite and Preston). The first, second, third, and fourth courses were usually double strung in unison, the fifth and sixth were single strings, although there were some authors such as Geminiani who used a single fourth course. It is uncertain what type of wound strings were used for the basses.

Watch-key tuning mechanism

Their core could be gut, silk, or some metal such as iron or brass, and the winding wire could be silver, copper, or another alloy.[14] Since it is not easy to get the authentic wound strings, I list the modern string gauges for the basses here.[15]

① 0.23 mm (iron)
② 0.27 mm (iron)
③ 0.36 mm (brass)
④ For double: 0.47 mm (brass)
(Wound strings: equal to the gut gauge 1.0 mm such as Kurschner VN5100: Pyramid 1008)
④ For single wound string: equal to the gut gauge 1.35 mm such as Kurschner VN5135, Pyramid 1016, electric guitar string 22
⑤ Wound string: equal to the gut gauge 1.60 mm, such as (Kurschner Vn5160, Pyramid 1020, electric guitar string 28)
⑥ Wound string: equal to the gut gauge 2.0 mm, such as (Kurschner Vn5200, Pyramid 1029, electric guitar string 32)

I personally prefer the single fourth course and smaller gauges for ease in stopping the string and the sound. See Geminiani fingerboard chart on *DS* No. 14, p.54.

① 0.21
② 0.27
③ 0.33

Tutors

Among the many excellent tutors that survive (see both Bremner & Preston), Ann Ford's *Lessons and instructions for playing on the guitar* (London, c.l761) is very comprehensive (Holman "Ann Ford," 30-32). Ford states:

> AS there are already published several Books to attain the first Rudiments on the GUITTAR, what here I offer, by Way of Instructions, are some General Rules to those who can already play on that Instrument, in order to point out the Manner of playing in true Taste; to avoid the Imperfections of the Instrument, and to make the most of it: Together with the Graces, and the easiest Manner to execute them. These, the most essential Parts belonging to all Performances, have not yet been treated of, for the attaining the true Fingering, and the most pleasing Manner that this Instrument is capable of, in the Hands of a good Performer.

She explains the basic hand position:

> Little Finger of the Right-hand should generally be at the Foot of the Bridge, touching the Belly of the Instrument. . . . The most graceful Way of Holding the Guitar is, to let the Neck of the Instrument rest on the Ball of your Left-thumb; for, besides the better Appearance, it gives you a more extensive Command of the Finger Board. Your thumb also must be a constant Attendant on your Fore-finger; for on whatever Part of the Finger Board your Fore-finger is, your Thumb must be directly in a Line behind it.

Some other authors recommended a slightly different position for the left hand: "Place it [guittar] across the Body with the Neck inclined upwards, and resting between the Ball of the Thumb, and Root of the Fore-fingers, with the Heel of the Hand close up to the Neck" (Preston).

Here Ford emphasizes the importance of dynamics:

> THE Forte, and Piano, are the chief Beauties of this Instrument, and therefore they should be always attended to. In playing the Piano, you may let the Ball of your Right-hand, very slightly, touch all the Strings as described above, which will occasion a very pleasing variety, and give the Strings the Tone of Catgut.

And then she explains the ornaments including: the shake, the beat, the back-fall, the half-fall, the double and single relish, the swell, the sting, the spinger, the trill, the slur, and the tut in detail. She mentions that some of these ornaments are from Thomas Mace's *Musick's monument* and concludes with some important advice:

> I MUST next take Notice of one great Fault, which is very general amongst the Performers on this Instrument, and must be avoided, which is their playing too soft, which is very insipid and inexpressive, and if long continued, I may say disgustful: Nothing can please where there is Want of Expression, and even the most agreeable Passages will tire, if there is not Variety, even if the Change is for the worse; therefore to avoid this Defect, you must always observe the Forte and Piano, mentioned above. The Effect is exactly similar to the Lights and Shades in Painting, therefore I shall submit it to the Opinion and Taste of all those who are Admirers of that Art, and study this, whether they would not choose to be guided by that (which in my humble Opinion) is so far superior to this.

Ford finishes with a comment on what is a good instrument:

> a good toned GUITAR with the Frets accurately divided, and the Strings well laid, do not a little contribute to the Ease, as well as Pleasure of the Practitioner. The neatest Work, and the best toned GUITARS I have hitherto seen, have been made by Rauche.

Michael Rauche (fl. 1758-1774) was an instrument maker and music publisher in London. (Straube 1765 and Straube 1768). The picture above shows a typical guittar by Rauche, which has wooden tuning pegs, a wooden rose with mother of pearl detail, and a tortoiseshell fingerboard. The string length is about 47 cm.

A modest lute player will have no difficulty in playing the English guittar. Guittar music is not in tablature but is printed in staff notation, with the exception of Geminiani's *The art of playing the guitar or cittra*. Reading from the original is strongly advised and you can get used to it very quickly. (See Ann Ford's "Minuet" in *DS* No. 14 p. 55).

There are many sources for the English guittar. The following are easy to obtain;

English guittar by Michael Rauche, 1766 (author's collection)

A pocket book for the guitar (London, c.1775), https://imslp.org/wiki/A_Pocket_Book_for_the_English_Guitar_ (Various) (The ideal instructions and music for the beginner)

R. Straube, *Three sonatas for the guittar* (London, 1768), facsimile by Mel Bay Publications (Missouri, 2008). (The best book for the English guittar, including the solos, ensembles and songs.)

F. Geminiani, *The art of playing the guitar or cittra* (Edinburgh, 1760), https://imslp.org/wiki/The_Art_of_Playing_the_Guitar_or_Cittra_(Geminiani%2C_Francesco) (Unique and sophisticated work for the English guittar and thorough-bass)

Conclusions

Great Orpheus, when he struck his ivory lyre,
Drew all the savage creatures to admire
Samuel Pordage, *Poems upon Several Occasions* (1660)

Wire-strung instruments require loving care, and a gentle touch, and offer an extraordinarily delicious experience. I hope this article will be of use to anybody interested in these instruments and their music. Please visit the author's YouTube channel to see and hear the orpharion, cittern, English guittar and others. https://www.youtube.com/user/tarolute/videos.

Taro Takeuchi is a lute/early guitar player. He studied at St. Paul's University in Tokyo and with Nigel North at the Guildhall School of Music and Drama in London. He has worked with the English Concert, the Royal Opera House, the Orchestra of the Age of Enlightenment, Berlin Philharmonic, as well as Sir Simon Rattle, Rachel Podger, and Nigel Kennedy. Taro has made numerous recordings for Deux-Elles, EMI, Hyperion Records, Harmonia Mundi, the BBC, and others. His solo recordings Folias!, Affectuoso, Lovely Nancy, the Bluebell of Scotland, *and* The Ledbury Lute *were received with critical acclaim. He writes on the history*

and performance practice of early plucked instruments and his academic article "Rediscovering the Regency Lute" was published in Early Music *(OUP). Taro is a member of the Consortium for Guitar Research at Sidney Sussex College, Cambridge.*
http://tarolute.crane.gr.jp/english.htm

Notes

[1] You can download the Northern Renaissance Instruments's calculator for free at https://nristringshop.co.uk/string-calculator.html (accessed 8/3/2021).

[2] I get historical wires from Malcolm Rose in the UK, https://tinyurl.com/8p85jecw (accessed 3/8/2021).

[3] On some instruments you can use the same piece of wire for both strings in a course and avoid making a second loop. The second loop is unnecessary since one long string is bent in the middle. See A. Hartig, "Stringing double-strung courses without using string loops." This method is easy and practical; however, if the wire breakes both strings, of the course will be out of action.

[4] For example, Roger North, *Essay of musicall ayre* (c.1660), also Samuel Pepys's diary entry for October 15,1662 that he sang duets with his secretary, with a pandora for bass, before breakfast. See Ahrens who has documented the pandora even later.

[5] Twisted-brass strings (as well as instruments) can be obtained from: Andrew Hartig (USA), Bruce Brook (UK), http://www.brucebrook.co.uk/ (accessed 8/2/2021).

[6] There is a suggestion of using gut for the top course. I found this practice is not acoustically satisfactory. See Harwood, *Wire Strings at Helmingham Hall,* p. 21.

[7] The gauges of the twisted brass here are in the plain brass equivalent. Actual thicknesses will differ according to the structure of the string.

[8] To support this hypothesis: the top-string length of 42.5 cm is same as the common scale of the eighteenth century English guittar (tuned c-e-g-c'-e'-g').

[9] There is iconographical evidence of finger-style citterns from the seventeenth century: for example, Jan van Mieris (attributed), *Young lady at her toilet in a copper interior* (location unknown), follower of Gabriel Metsu, *An interior with a seated lady playing a cittern* (location unknown).

[10] It was probably *A briefe and plaine instruction for to learne the tablature, to conduct and dispose the hand unto the gitterne* (London, 1595). See Page 2015, 96.

[11] It has twenty-one pieces including dances, variations, song accompaniments and psalm arrangements. The manuscript can be viewed at https://collections.library.yale.edu/catalog/2007314 (accessed 8/20/2021).

[12] There has been some controversy on the use of the term "English" for this instrument, some saying this word was not used in the Georgian period. However, the term "English guit(t)ar" is found in several contemporary documents, such as a newspaper advertisement for Signor Merchi's teaching (*Public Advertiser*, January 8, 1774) (see both Cahusac and John Kiallmark).

[13] It is esteemed the string length of c. 43 cm is for C-major tuning, 47 cm is for A-major tuning.

[14] The riders of the watch-key mechanism only move a limited distance, therefore a guittar with this device is more suited to wound strings with metal cores.

[15] I experimented making "authentic bass strings" with a clavichord string maker. These are: ④ For a double: 0.24 brass core, winding 0.10 tinned copper. ④ For a single: 0.27 iron core, winding 0.15mm tinned copper. ⑤ Core 0.4 brass, winding 0.13 tinned copper. ⑥ Core 0.42 brass, winding 0.21 tinned copper.

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The Lute Forum

Comments from Lute Teachers

The Lute Forum is a column where you will be seeing comments from lute teachers about various aspects of playing the lute and other historical plucked stringed instruments. Contact column curator Douglas Hensley (douglashensley@shaw.ca) if you have questions or comments for future columns.

For this Lute Forum, we are offering several teachers'/performers' favorite exercises for thumb, running passages, amd right and left hand techniques.

Left-Hand Exercices: "Praeludium 6," Jakub Reys?

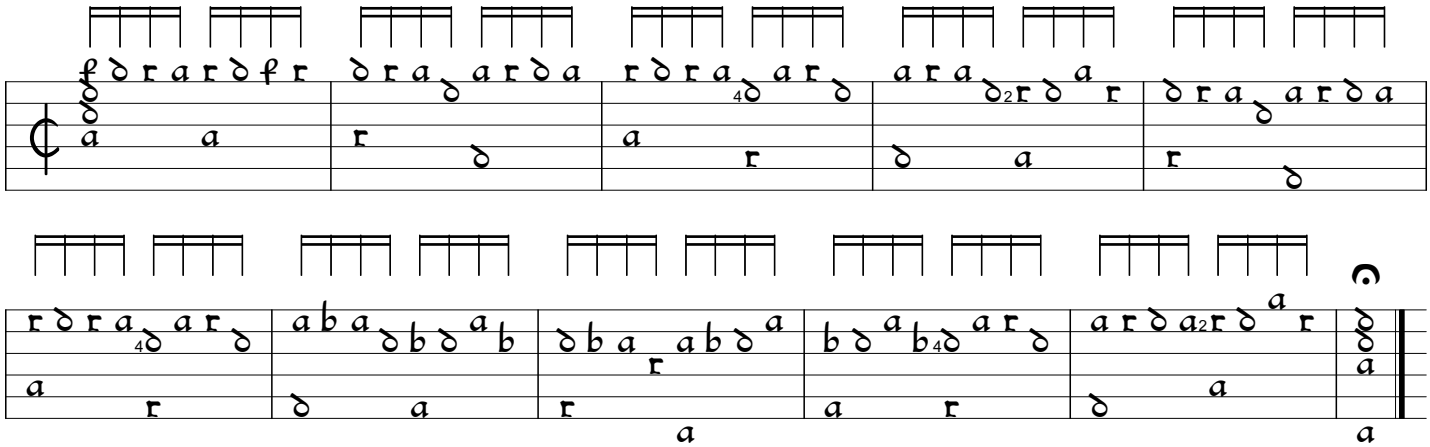
Sylvain Bergeron

Since there is nothing like etudes on the lute, you have to invent your own! Many ricercares and preludes can serve as such; quite a few of them are short, usually just one or two motives and often seem to be composed with a pedagogic purpose in mind. Especially German praeludium offer many possibilities. This one, from the "Dlugorai Lute Book" (D-LEm:Leipzig State Music Library MS II.6.15), is useful to practice the weight transfer from one finger to the other.

See additional examples of Besard's ideas on left-hand fingering that could be used as exercises in the *LSAQ DS* 14 pp, 123-25.

Praeludium 6

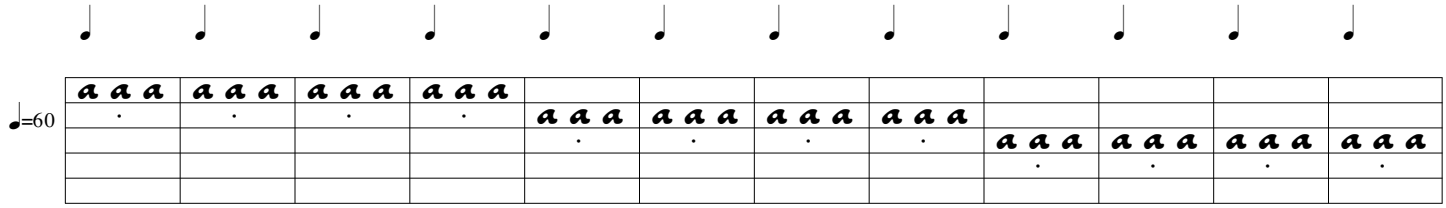
Jakob Reys?
D-LEm Leipzig MS II 6.15 v. 1 (1619) f. 3/1
Edited by Sarge Gerbode & John Robinson

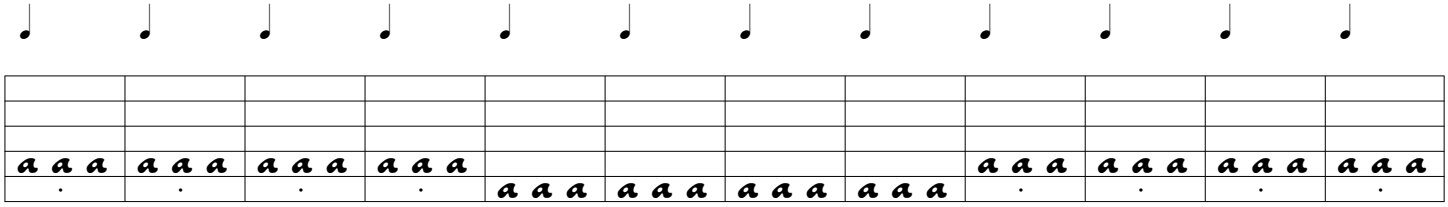


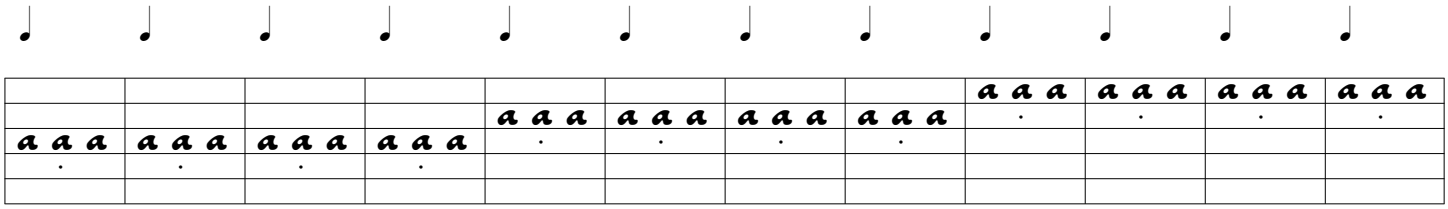
Thumb/Index and Thumb/Under Warm-Ups From Pat O'Brien

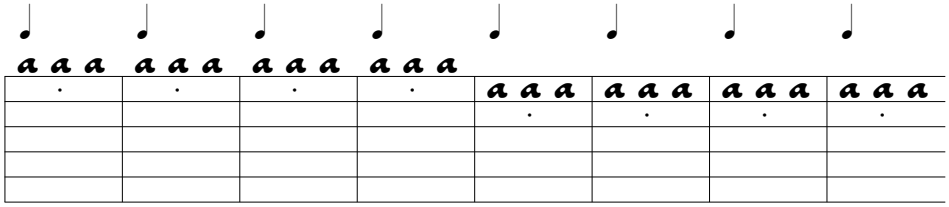
Contributed by Grant Herreid

Using just thumb and index, play at a full mf volume, pressing both strings of the course at once towards the belly of the lute for a plummy sound. The thumb finishes inside the index finger. You will find your right arm fairly parallel to the strings. Feel the weight of your arm a bit in the thumb strokes.



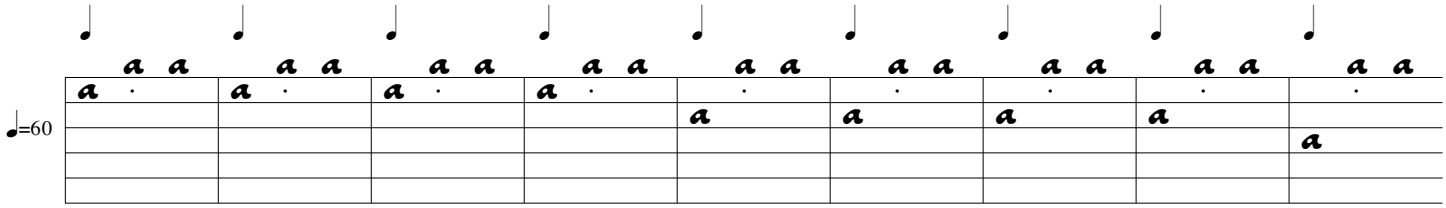




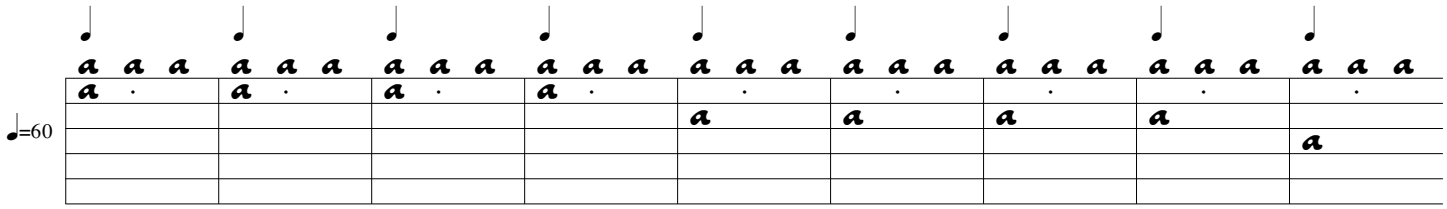


Repeat, gradually speeding up if it feels good!

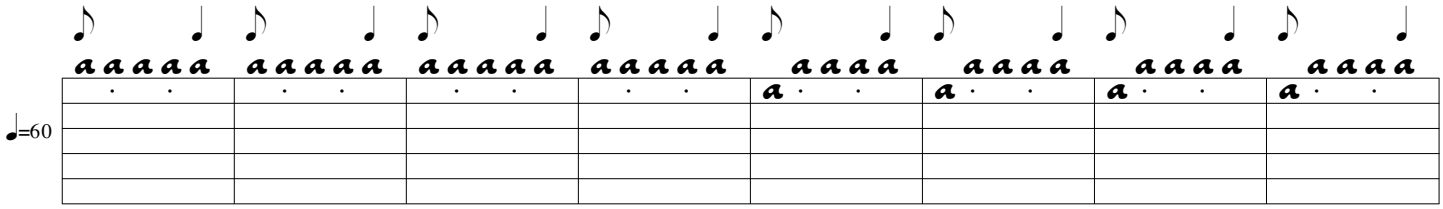
Then move to this pattern, beginning slowly, down the courses and back up as before.



Then add the middle finger (only on the downbeats) against the thumb, thumb finishes inside the middle finger. Keep the sound warm and full! Continue down through the courses and back up as before.



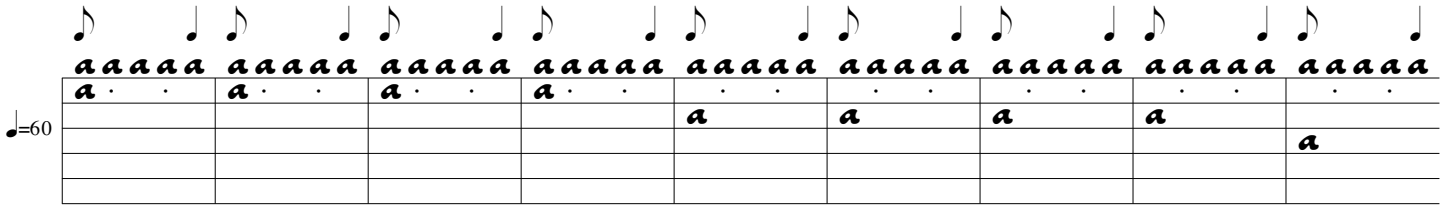
Using just the thumb and index again, changing the pattern, quickening the movement.



Then add the middle finger again (only on the downbeats) against the thumb, still finishing inside the middle finger.

Continue down through the courses and back as before.

Then add the middle finger again (only on the downbeats) against the thumb, the thumb still finishing inside the middle finger.



Charles Weaver
I would just add as an addendum that the reason Pat liked this triple-meter version rather than the more obvious duple one was that he believed it did a better job of getting the arm involved in the stroke. The little retake that happens on each downbeat forces the player to focus on using the arm to reset.

Reviews

The opinions expressed here do not represent any "official" opinion of the Lute Society of America. They are the opinons of the reviewers. Mail music, CDs, and other publications for review to: Lute Society of America, P.O. Box 6499, Concord, CA 94524 USA.

CDs

En mi amor tal ausencia

(Amor y desamor en los tonos de José Marin)
Música Ficta
NL-3046

Ten of the pieces on Música Ficta's excellent *En mi amor tal ausencia (Amor y desamor en los tonos de José Marin)* are the work of José Marin, a Spanish harpist, guitarist, and composer, who is noted for his *tonos humanos* (secular songs). Though a priest and cantor of the capilla real under Philippe IV and Carlos II, his life was marked by scandals, murder, exile, torture, and imprisonment. In spite of his troubles he composed attractive, evocative music. The remainder of selections belong to Lucas Ruiz de Ribayaz, Santiago de Marcia, and Gaspar Sanz. Music from the Spanish baroque is in fine form here.

Founded in Colombia in 1988, Música Ficta explores the baroque music of Latin America and Spain. The ensemble consists of Jairo Serrano, tenor, percussion, and baroque guitar; Carlos Serrano, recorders; Julián Navarro, baroque guitar and jarana; and Regina Albanez, theorbo and jarana (a guitar-shaped instrument with eight strings: three double-string courses and two outer-string single courses). Their praiseworthy performances and scholarly research have been acknowledged by critics worldwide. Add *En mi amor tal ausencia* to their many fine recordings.

Marin's "Canta jilguerillo" is a captivating opening, with the recorder imitating the call of a goldfinch. The tenor voice, in combination with baroque guitar and theorbo, tells the story of the bird welcoming the sunrise and the start of a new day with its song. "Xácaras por primer tono" by Ruiz de Ribayaz is an instrumental using recorder, baroque guitar, and jarana. The recorder is upfront and the star. The lilting melody and chord progression gradually pick up steam with rhythmic strums before slowly and quietly coming to a close.

Two more works by Marin—"Del amor las mudanzas de Menga" and "De la sierra morena"—not only show his gifts as a composer, but Musica Ficta's ability to transform these tonos humanos into emotional stories. The first recounts the sadness of love and jealousy, while the second describes the pain of lost love. The well-known melody "Españoletas por a D" by Sanz is a clever arrangement featuring baroque guitar, with theorbo adding depth and harmonic support. The artistry and interpretation impart an easy, introspective calmness. In "Qué importa la muerte ya" by Marin (a world premiere recording), death does not matter when life cannot relieve your sorrows. The arrangement for tenor, recorder, baroque guitar, and theorbo offers an appropriate accompaniment for yet another sad song. Marin's past troubles seem to be the source for these unhappy tonos.

"Gran duque (de Florencia)" by Ruiz de Ribayaz is arranged for baroque guitar and theorbo, and enlivened later with percussion. This stately and elegant interpretation celebrates the grand duke of Florence. This popular Italian piece, originally titled "Ballo del Gran Duca," is a dignified, regal dance. "Jácaras francesas" by Marcia is arranged for solo recorder, which is an unexpected and refreshing rendition. The recorder is agile, fluid, and lightly covers all the twists and turns of this charming piece. Carlos's playing is a joy to hear. The next two works by Marin—"Ya, desengaño mio" and "Oh, cómo pasan los años"—again touch on the themes of disillusionment and how quickly life passes. Jairo's tenor voice is well equipped to interpret these tonos. He possesses a clear and round tone that supports the urgency and poignancy these songs require. Ruiz de Ribayaz's "Danza del hacha" is a familiar harmonic progression realized by the theorbo of Regina Albanez. Her dynamic and imaginative playing is on full display.

"Ay, Dios, qué dulce mal" by Marin is another premier recording. It focuses on religious themes of sacrifice and redemption. The somber and resolute mood is interspersed with moments of liveliness and joy, making an interesting juxtaposition of feelings. The recorder and voice carry the day, with the baroque guitar and theorbo providing just the needed accompaniment. "De amores y de ausencias" by Marin speaks to love, absence, and sadness.

The anonymous standard "Folías de Espanya" is given new life by the ensemble, as the players offer a thoughtful and vibrant interpretation of this ubiquitous melody. The recorder is upfront with the melody, while the other performers add needed harmony and drive. The last two pieces by Marin cover familiar themes. In "Viuda tórtola del Tajo," the widowed turtledove flies to forget sorrows. "Si quieres vivir" speaks to silencing pain in order to live. Both do not point to happy outcomes. Nonetheless, these tonos are expressed beautifully with careful attention to the text's meaning and harmonies for support. Sanz's "Pasacalles por la cruz" places Navarro and his baroque guitar in the spotlight. His clear and reasoned performance is a fitting conclusion for this CD.

En mi amor tal ausencia was recorded in 2018 in Colombia at the Inglecia doctrinera de San Isidro Labrador with state-of-the-art microphones. The result is a vibrant, lifelike sound due to the efforts of recording engineer Mauricio Ardila. The insert is attractive with photos, translations of the lyrics, backgrounds of the musicians, and information about Marin and the Spanish baroque music scene. This CD was put together with care, scholarship, deep emotion, and attention to detail. The alchemy of Música Ficta is spellbinding.

Frank DeGroodt

Inviolata: Marian Motets by Josquin des Prez

Jacob Heringman, lute and vihuela

Inventa 1004

Our approach to performing early music has evolved gradually over the last several decades. If like me, you are old enough to remember the nascent days of the movement in the early 1970s, you'll probably also remember the pervasive academic orthodoxy that often had the effect of leeching out all the music. One rather extreme example of this was conductor Konrad Ruhland (1932–2010) and his Capella Antiqua Munchen, whose recordings could best be described as icy. (To be fair, their mid-1970s recording of Heinrich Isaac's *Missa super "O Praeclara"* was rather a favorite of mine, and my LP of it—yes I still have it—is definitely the worse for all that wear.) In the intervening years, of course, we've moved on. Any number of superb soloists and ensembles over the last forty years or so have elevated the performance of early music in very compelling ways. We've ultimately arrived at a point where modern practitioners feel empowered to take informed interpretive liberties with original sources, as indeed musicians of those bygone eras did, and even to add contributions of their own.

Inviolata is Jacob Heringman's foray into this territory. He previously visited the music of Josquin des Prez (c.1450–1521) about twenty years ago with a widely praised CD on the DGM label (founded by King Crimson guitarist Robert Fripp, no less), which featured an amalgam of song intabulations and sacred works, all from sixteenth-century lute sources. This present effort focuses more narrowly on Josquin's repertoire, devoting itself specifically to his Marian motets. While some of these devotional works hail from original lute sources, Mr. Heringman has contributed some of his own transcriptions, taken from the original vocal scores. He explains this endeavor at some length in the CD's highly informative booklet, though the musical results speak eloquently for themselves.

Because Josquin's music was so voluminously adapted by sixteenth-century lutenists, there is a wide variety of choices and sources. Mr. Heringman has settled on pieces from three Germans, Hans Gerle (c.1500–1570), Hans Neusidler (1508–1563), and Simon Gintzler (c.1500–after 1547), and two Spaniards, Enriquez de Valderrábano (fl. c.1547) and Alonso Mudarra (c.1510–1580). For the transcriptions of German origin, Mr. Heringman plays E-tuned and G-tuned lutes, and for the Spanish music, of course, a G-tuned vihuela. For his own intabulations he makes use of all three of these instruments, befitting the musical models upon which they are based.

The disc begins with Mr. Heringman's own intabulation of the expansive (nearly nine minutes long) "Ave Maria . . . virgo serena," a four-voice motet that makes an apt candidate for lute transcription, as the voices often act in pairs and the texture never gets especially thick. Because the piece is devotional and the tempo slow, Mr. Heringman appropriately adds divisions to fill gaps where the lute cannot sustain the long notes. This, of course, was typical of sixteenth-century practice. Hans Gerle's intabulation of the five-voice motet "Inviolata, integra et casta es," taken from Ottaviano Petrucci's 1519 *Motetti de la corona, libro quarto,* is divided into three distinct sections, and taken as a whole, rivals the abovementioned "Ave Maria" in scale.

Center stage on this CD is occupied by a collection of movements and fragments of movements from Josquin's *Missa de Beata Virgine*. Alonso Mudarra has only supplied us with the Kyrie I from this mass, so the other two sections of the movement, the "Christe" and "Kyrie II," appear courtesy of Mr. Heringman's intabulations. A particularly engaging "Fantasia on Kyrie II" by Enriquez de Valderrábano is included as are two versions of "Cum sancto spiritu" from the mass's Gloria, one by Mudarra and one by Neusidler. Perhaps the most fascinating work on this disc is the motet "Ut Phoebi radiis." In its original form it encompasses two different texts, one of which may even have been Josquin's own. It was published by Petrucci in 1505 but no lute versions have survived, prompting Mr. Heringman to contribute his own.

This recording is anything but a mere intellectual exercise. These modern transcriptions are the product of Mr. Heringman's deep knowledge of his instrument and the music of the period, which he conveys with elegance and clarity, aided in no small measure by his fluid and assured technique. His transcriptions represent an important contribution to the lute's repertoire, not just as concert-worthy pieces, but maybe more important, as models for contemporary lutenists interested in making their own transcriptions.

The technical quality of the recording is similarly first-rate. Each instrument's personality is captured intimately and naturally in the service of Josquin's poignant music. The Inventa label was launched in 2019 as a sub-label of the London-based Resonus (resonusclassics.com). I was able to find the physical CD available at Amazon.com and Towerrecords.com (yes, they still exist but only online as of this writing). It can be streamed in CD quality from Tidal and probably most of the similar services. Whichever format best suits you, I urge you to take the trouble to seek out this recording. It is a lavishly rewarding listening experience.

Howard Kadis

Lucretia Borgia: A Blend of History, Myth, and Legend

Capella de Ministrers, Carles Magraner, director

CDM 1946

If one were to make a list of notorious women throughout history, surely Lucretia Borgia would be on the list. Lucretia conjures up all sorts of sinister inferences like intrigue, possible incest, and poisonings in and among the powerful elite of the late fifteenth and early sixteenth centuries.

Lucretia was born a Borgia. Her father, Rodrigo de Borgia, would become Pope Alexander VI when she was twelve. Lucretia grew up in an educated household near Rome. She was fluent in several languages and literate in Greek and Latin, and would become a proficient lutenist, orator, and an expert dancer. She was betrothed at age eleven, but that was annulled shortly thereafter. After her father become pope, he sought to have Lucretia married to someone who could help solidify his power. She was to marry three times and bear either seven or eight children before her death at age thirty-nine.

Our recording includes music that Lucretia might have heard in the various places she lived, like Rome, Valencia, Milan, Aragon, and Ferrara. Since Lucretia was an expert dancer, dance

music plays a prominent role in the selections on this recording. There are also song and instrumental settings by the equally notorious Bartolomeo Tromboncino (he is reputed to have murdered his wife and her lover and was acquitted), a fixture at her court in Ferrara, as well as Jacques Arcadelt, Joan Ambrosia Dalza, Costanzo Festa, Luis de Milán, Alexander Agricola, and others.

This recording combines excellent scholarship with exemplary performances. This will come as no surprise to followers of La Capella de Ministrers, as they have been performing and recording for more than thirty years. The nine performers—four singers and five instrumentalists—are wonderful throughout. My only caveat is that the soprano seems to be miked a little closer than the other three singers, but that may only be my setup. A minor quibble.

Repeated listenings have revealed a depth of understanding of the music and performances that are rich with detail that can only have come from performing the music many times before recording it. Where a concert of music from the classic period onward may reward listeners through the work of repeated rehearsals to get the music down exactly as it appears in the score, early music offers something different.

With the exception of most sacred works, written music from the middle ages through baroque periods offers a starting point for performers to interpret. This is where ornamentation and improvisation come into play. Performers ornament the music to make it more beautiful, like one might decorate a holiday tree. The music, like the tree, is still there but transformed.

What often happens, especially when a program is repeated, is that a performer may add an ornament, or some sort of inflection, that another performer may pick up on and add something of his/her own. What I hear in *Lucretia Borgia* is a rich tapestry of performances like this ideal.

Often, it's a small matter, like the click of castanets in an otherwise quiet moment, or the increasing intricacy of ornaments of the recorder player with each repeated chorus. Taken together, the performances are altogether satisfying.

The music chosen is a blend of the familiar, like the basse danse, "La Spagna," or "Scaramella," with the unfamiliar, like the Valenciennes song, "La Dama d'Aragó." It's a wonderful recording and highly recommended.

David Ross

Santiago de Murcia: Entre dos almas

Stefano Maiorana, baroque guitar

Arcana A484

By the time Santiago de Murcia (1673–1739) emerged on the scene, the guitar already had a long history, stretching back, in one form or another, to at least the mid-sixteenth century. By the early seventeenth century the baroque guitar had supplanted the older vihuela da mano as the preferred instrument of its type in Spain, and its popularity spread throughout Europe, principally to France and Italy. In Spain much of the guitar's repertoire assumed a recognizably Iberian character, which Santiago de Murcia exemplified and brought to full fruition. Though fastidious recent research has illuminated some important details of his life, he still remains a somewhat obscure figure. Major collections of his music were discovered in the New World, giving rise to the theory that he had actually traveled there, but we are now virtually certain that he never did so. He enjoyed royal patronage and was obviously successful in the early part of the eighteenth century, but the later part of his life seemed to be shadowed by, as he put it in a publication of 1714, "a fixed star of unyielding efficiency" that afflicted him with hardship and deprivation. What he was specifically referring to remains a mystery, but we do know that in 1729, the same year that marked the death of his wife, he signed a formal declaration of poverty.

As its title implies, Stefano Maiorana's impressive recording presents two facets of Santiago de Murcia's musical personality. On one hand, we have vivacious Spanish dances in which we can clearly discern roots of modern flamenco, and on the other hand a more academic musical tradition exemplified by transcriptions of two sonatas by Arcangelo Corelli (1653–1713), a cultural cross-pollination common in this era as Spain held dominion over much of the Italian peninsula then. Also included here are two straightforward sets of variations in the Italian tradition, "Folías Ytalianas" (La Folia) and "Folías Gallegas." Mr. Maiorana has contributed transcriptions of his own to this collection as well, namely, the three inner movements of Corelli's Sonata in C Major (Op. 5, No. 3), which Santiago de Murcia did not supply us with.

The opening track of the disc is a florid fandango, one of the earliest known examples of that form. It is taken from "Códice Saldivar" (c.1732), a manuscript named for the musicologist who discovered it in Mexico in 1943. Mr. Maiorana puts his own imprint on this fandango, dazzling us with colorful displays of rasgueado and cascades at breakneck tempo. He has also taken the liberty of adding a middle section that he co-opted from a manuscript recently discovered in Tenerife and attributed to Domenico Scarlatti (1685–1757). The following track, "Folías Ytalianas," continues in this vein, by turns tuneful and pyrotechnic. The contrast between the Spanish dances and the pieces of Italian pedigree is obvious, as we hear in the Corelli sonatas that occupy tracks 3–6 and again tracks 11–15. It deserves mentioning that Santiago supplied a short movement of his own to the first of these sonatas (track 5, "Despacio").

Mr. Maiorana devotes significant space in the CD's accompanying booklet to explaining the many personal choices he has made in animating this music. Indeed his interpretive fingerprints are nearly everywhere on the disc. The imagination and technical prowess required to achieve such results is remarkable, and his playing is consistently engaging, often thrilling to hear. The intrinsically Spanish pieces, particularly "Tarantelas" (track 8), "Canarios" (track 10), and "Jácaras" (track 16), are performed with a full measure of Iberian spice, including sections that are purely percussive. The beginning of "Jácaras" is a simple sequence of chords that Mr. Maiorana interprets in a compelling, slightly modern pop-music fashion.

Everything about this recording is absolutely right. The performances are captivating and the recording quality absolutely top-notch, portraying a natural and detailed sound-signature with a dead-silent noise floor. Mr. Maiorana's clear and precise technique retains its composure no matter how spirited the music becomes. We listeners are given new insights into what the baroque guitar is capable of.

The French label Arcana is now a division of Outhere Music, a Belgian distribution company that has subsumed a number of similarly outstanding record labels (Ricercar, Linn, and Alpha Productions to name but three). Their U.S. distributor is Naxos of America, so availability of this CD on our side of the pond should be good. It's available to stream in MP3 format (please don't do that) and as a physical disc from Amazon.com, Towerrecords.com, and other similar sites. No matter how familiar you are with the baroque guitar, this is an eye-opener of a recording, so please do take the trouble to find it.

Howard Kadis

The Lion's Ear

La Morra

LC 13819

Pope Leo X loved the arts. As a child of the de' Medici family, he was born Giovanni de' Medici and grew up in a dynamic humanist environment. His career in the church was set into motion by his father Lorenzo and, at the age of thirty-eight, he succeeded Pope Julius, taking the name Pope Leo X. He embraced all types of spectacle, public celebration, the arts, and music. His enthusiastic love of music—sacred, secular, vocal, and instrumental—was far-reaching. *The Lion's Ear* aims to illustrate the range of Pope Leo's tastes and the musical environment during his reign.

La Morra makes its home in Basel, Switzerland, and is one of Europe's foremost ensembles for performing late medieval and early renaissance music. Under the artistic direction of Corina Marti and Michal Gondko, this eleven-member group takes its name from an instrumental piece by Henricus Isaac, one of the most prolific composers of that time. La Morra has many acclaimed recordings and awards, and continues to tour worldwide. In their eighteen-plus years of performing they still get excited about the music they did nearly two decades ago. As they state, "There is still so much music out there, and so much to look forward to." This CD is a superb example. The arrangements are expansive, captivating, and display a high degree of creativity.

"Lirum bililirum" by Rossino Mantovano, set for recorder, accompaniment, and voices, is an exuberant tune with a reoccurring harmonic progression. The repetition of the words "lirum bililirum" is thought to be a representation of the sound of the bagpipe. "(Rostibolli) Gioioso" by Domenico da Piacenza is a showcase for the recorder. The hearty, strummed drone adds drive and energy in support of the recorder. The rhythmic change near the end makes for an emphatic ending. "Vivite felices" by Antoine Bruhier is a motet set for voices and exhibits a freer relationship between sacred and secular settings. The polyphony, imitation, and blending of voices evoke a sublime lyricism.

Three solo pieces for lute by Francesco da Milano follow: "Ricercar" (Ness #4), an intabulation of "De mon triste desplaisir" (after Jean Richafort), and a fantasia, "De mon triste." The practice of intabulation of vocal compositions is evident here: from da Milano's introductory improvisatory ricercar, to a more literal setting of the tune, and finally a more fanciful fantasia based on the material. These arrangements of a popular chanson come to life under the sure hands of Michal Gondko and are eminent examples of Leo's delight in solo instrumental music.

"Che farala, che dirala" by Michele Pesenti follows the tradition for polyphonic vocal ensemble and accompaniment. The recorder is a fitting complement to the voices. "Spem in alium" (Anonymous; Pope Leo?) is a polyphonic motet sung at a relaxed pace, featuring the rich blend of the vocal ensemble. "Se mai, per maraveglia" (Anonymous), set for lute and voice, follows a long tradition of solo singer accompanied by a lute or other instrument. This simple setting evokes a wistful dialogue between voice and lute.

"O vos omnes" by Bernardo Pisano is a standout. The slow, sustained ensemble of voices blend seamlessly, creating a captivating aura. This a cappella setting uses imitation and chromatic movement in places to create tension, leading to a blissful resolution of concordant harmony. "Ecce video celos apertos" by Nicolaus Craen is not directly associated with Leo, but Craen's music was in wide circulation at that time. This simple setting for recorder and lute illustrates the popular practice of arranging vocal music for an instrumental setting. Both players share in and interact with imitation and counterpoint. "Jerusalem, convertere" by Elzéar Genet (also known as Carpentras) is a silky smooth piece for vocal ensemble. This short work has a more dynamic approach to the a cappella setting, sounding like a large choir. The intonation and blend of voices are extremely effective.

Two pieces set for harpsichord—"Recercada" and "Lautre yor per un matin," both by Marco Antonio Cavazzoni (an intabulation of a French chanson)—are performed by Marti's skilled hands. She displays ample ability and artistry in interpreting Cavazzoni's settings. These works add a satisfying contrast to the vocal settings. "Fortuna disperata" (Anonymous) for vocal ensemble is based on an Italian secular song, translated as "desperate fate," and used by many composers as a basis for composition. It features a solo voice with recorder and accompaniment. "Fortuna desperata/ Sancte Petre" by Henricus Isaac is another setting of the material with the addition of a larger ensemble. On "Quid retribuam tibi" (Pope Leo?), another motet by Isaac, the vocal ensemble is on point, blending counterpoint and imitative entries with a velvety smoothness.

"Cela sans plus" by Pope Leo shows the penchant for arranging sacred music for instrumental settings. This somewhat plain setting is another example of providing pieces that offer variety, interest, and flow to the overall concept of the CD. "In omni tribulation" by Jean Mouton illustrates Leo's penchant for French composers and highlights the expertise of the singers. This motet is a beautiful expression of emotion.

"Ricercar" (Ness #10) by Francesco da Milano for lute is played with a slow probing pace. Gondko's light and nuanced touch is especially effective. "O stella maris" by Cavazzoni (after Anonymous) is an example of a sacred vocal composition set for harpsichord solo. This intabulation is another instance of Leo's delight in keyboard music and a showcase for Marti. "Canon di papa Lione x a 3 voci" by Pope Leo is a pleasing, short work for three recorders and illustrates Leo composing skills. "Salve, Regina" by Josquin des Prez closes the program with an a capella setting that displays a suppleness in phrasing, vocal brilliance, and a keen feeling of expression. The motet's opening evokes a feeling of melancholy hope for redemption.

The CD's insert is beautifully rendered with illustrations,

background information on the music, original sources, and composers. There is a translation of the lyrics and an exploration of Pope Leo's musical tastes. The recording, clear and well balanced, took place in 2015 at Brugge Castle, Rheinfelden, Germany, under the direction of Rainer Arndt. La Morra's ability to seamlessly transition from one genre to another is remarkable, as is their artistry and commitment to scholarly detail. This recording reinforces their premise that "there is so much music out there and much to look forward to." This CD contains "so much music" and a glimpse at the sonic journey into Pope Leo's world. Highly recommended.

Frank DeGroodt

Duets for Baroque Lute & Mandolino

Schneiderman–Yamaya Duo: John Schneiderman, baroque lute; Hideki Yamaya, mandolino

Hännsler Classics HC21006

The mandolino, a somewhat obscure member of the lute family, shares some DNA with the Neapolitan mandolin we're familiar with today (four pairs of strings tuned in fifths like a violin). But this recording features the Milanese version, double strung and mostly tuned in fourths, akin to the renaissance lute. It's the one Vivaldi wrote those famous concertos for. Also, it is played with right-hand fingers rather than with a plectrum. The instrument has a tradition that stretches back into the seventeenth century, principally, if not exclusively, in Italy. For the purposes of this project, Hideki Yamaya and John Schneiderman have transplanted it to Germany and Austria, where all of the music on the recording originated. No historical literature exists for this exact combination of instruments, as the Italian tradition of the mandolino and the (mostly) German tradition of the D-tuned baroque lute never actually intersected. However, Mr. Yamaya has co-opted some worthy literature for this duo, pieces mostly written for flute or violin with baroque lute accompaniment.

Three composers well-known to modern lutenists are represented: Ernst Gottlieb Baron (1696–1760), Bernhard Joachim Hagen (1720–1787), and Silvius Leopold Weiss (1687–1750). Also included are two very obscure eighteenth-century names: Paul Charles Durant, about whom we know very little, and the single-named "Blohm," whom we know only by his last name. Durant was employed at the court of Bayreuth, presumably under the auspices of Princess Wilhelmine (1709–1758), herself a great patron of the arts at the time, so he would almost certainly have known Hagen and probably most of the other famous musicians who populated the court. Blohm was Viennese, but after that nothing is known about him.

All of the music on this CD hails from the tail end of the baroque period, and indeed from the waning days of the lute's dominion. It was one of those transitional eras, when the demarcation between old and new practices got really fuzzy. And that's the defining characteristic of the music on this disc: with the exception of a resolutely baroque ciacona by Weiss, we hear distinct features of rococo and early classical styles emerging. The lute parts are obbligato instead of figured bass, and the instruments frequently move melodically in parallel thirds and sixths. Harmonic rhythm—that is, how frequently the harmony changes (I learned that term in my college music history class)—is markedly slower, characteristic of the new classical style.

The CD's booklet contains a wealth of information on the history of the mandolino and the pieces themselves, as well as some very helpful details about Mr. Yamaya's approach to adapting them to his instrument. The main concession he had to make was in finding ways to portray sustained notes on an instrument that isn't suited to it. This, he informs us, was accomplished with the use of repeated notes and arpeggios. On the other hand the baroque lute suffers no such inconvenience, and that's a big part of the charm of these performances: the contrast between the deep, sustained notes of the lute and the short, sharp treble of the mandolino. It's probably a more sympathetic dynamic pairing than the lute would be with, say, a violin or even a wooden flute, but it does evoke a distinctly different, somewhat music-boxy (that was my wife's observation) sonic signature.

Right from the very first track, an allegro from a sonata by Baron, we are immersed in the style of these late baroque composers. It is remarkably consistent across nearly all the pieces on this disc, except for, as alluded to above, the Weiss ciacona. Here the style is emphatically Weiss's own, though Mr. Yamaya has had to reconstruct the mandolino part from scratch, the original (probably flute) part having been lost. He has done this very convincingly, highlighting the interplay between the two instruments. Some of the other pieces on the disc contain noticeable quirks, particularly the Blohm *Concerto in C Major* (tracks 10-12), where the lute is given broad solo stretches, including part of the "B" section of the opening allegro, and the entirety of the minuet II (track 12). Durant's *Duetto in G Minor* also features a closing minuet I & II, this one exhibiting some rather asymmetrical phrases. Hagen, probably the last holdout from the era of the lute's dominance (he died in 1787, having predeceased Mozart by only four years), seems a bit more attached to the older baroque style than some of his contemporaries, which the distinctly French style of the opening movement of his *Duetto in C Minor* demonstrates. The closing gigue is a dialog between the two instruments where the mandolino sometimes becomes the accompanist.

Along with the high level of virtuosity these performers display, they also served as both engineer and editor for this CD, with immensely appealing results. They have captured a very natural ambiance that allows the music to speak clearly, but with an appropriately intimate sense of space. There are a few flaws, however, not least of which is the abruptness of the final notes of most of the tracks, which are often truncated before they have had the time to decay properly. Also, the stereo image is a bit too centered for my personal taste; I would have preferred to hear a little more spatial separation. Otherwise, though, this is a particularly worthy musical experience that I highly recommend.

Hännsler Classics has been with us since the 1970s and has produced a vast catalog of recordings across every genre of classical music. They enjoy worldwide distribution, so it should not be very difficult to find a copy of this CD from any of the usual outlets, including, of course, Amazon.com. It can also be streamed from various sites, including Tidal and Apple Music.

Howard Kadis

18th-Century Portuguese Love Songs

L'Avventura London

Hyperion CDA67904

L'Avventura London, directed by Žak Ozmo, is a period-instrument ensemble dedicated to the exploration of western repertoire from the sixteenth to the eighteenth centuries. The group consists of two sopranos, Sandra Medeiros and Joana Seara, accompanied by seven accomplished instrumentalists. With a mix of virtuosity, passion, and a thorough knowledge of historical practice, they seek to bring the joy of a new musical adventure. Here they set their sights on *modinhas*: Portuguese love songs. Yes, there are many ways to speak of love, but here we look at the *modinha*, which can be grouped into two common styles: some have a melancholic touch, while others exude a bright, highly rhythmic flavor as in the Brazilian *lundum*. They are typically accompanied by piano, guitar, or whatever instruments were available.

"Ganinha, minha Ganinha" (Anonymous) has four lines of verse sung by the vocal duo of Medeiros and Seara describing a lover pining over his love Ganinha. The happy nature of the song is somewhat ironic. The rhythmic backing of the ensemble points to the style of the *lundum.* The instrumental breaks with flute add variety to the repeated phrases and ends with a fade-out. "Tempo que breve passaste" by António Da Silva Leite is a stirring, mournful piece with strummed guitar and a vocal brimming with emotion and ardor. (Leite also happens to be the last name of a close relative, who is Brazilian. Related? Not sure, but her help with translations was greatly appreciated.)

"Tocata do Sr Francisco Gerardo" by Leite is an instrumental featuring the English guittar (a relative of the Portuguese cittern) work of Taro Takeuchi and Žak Ozmo. This upbeat number, in the classical vein, allow these two artists to pack much life into the short work. "Foi por mim, foi pela sorte" (Anonymous) is another tearjerker vocal accompanied by Takeuchi and Ozmo. The guitars add a gentle touch to complement the melismatic, enticing vocal. "Onde vas linda Negrinha" by Leite is a lively number featuring Medeiros and Seara. The feeling and style are very similar to the opening track. It is animated and brimming with brio and wit, with the flutes imitating the vocals.

"Minuet IV" by Pedro António Avondano is an energetic piece firmly rooted in the classical style. The flute is complemented by strings. A tip of the hat to these fine instrumentalists for their effervescent performance and a welcome contrast to the sorrowful love songs. "A minha Nerina" (Anonymous) is another song with a melancholic solo voice with accompaniment. The vocal is warm and rounded while singing the repeated text. "É delícia ter amor" (Anonymous) is a charming instrumental ensemble featuring percussion and strummed guitars accompanying the melodic flutes and strings. "Você trata amor em brinco" by Marcos António Portugal offers a sunny vocal duo, in classical style, in contrast to the petulant lovers' pleas. There is a welcome little pizzicato string break to lift the cloud of misery, if only for a short while. The fluid vocals add dimension to the emotions on display.

"Minuete" by Leite is a dynamic, Spanish-flavored composition for harpsichord and English guittar. The beguiling instrumental shines the spotlight on Ozmo and Takeuchi. This entertaining, short work is a jewel. "Já, já me vai, Marilia" is attributed to Marcos António Portugal. The wistful vocal is preceded by an instrumental ensemble and speaks to the process of aging and love. "Sobre as asas da ternura" by José Maurício has an instrumental intro for a vibrant vocal duo that vacillates between sad and hopeful. The blending of Medeiros's and Serra's voices is a thing of beauty.

"Toccata No. 8" by Carlos De Seixas is an emphatic duo for harpsichord and English guittar. This tour de force is lively, melodramatic, and leaves no musical stone unturned. The interspersing of instrumentals and vocal numbers adds a needed contrast to the overall gloomy themes.

"Que fiz eu à natureza?" by José Maurício is another song full of sorrow enhanced by the slow solo voice filled with emotion. Who knew there could be so much sadness in a few verses? The accompaniment offers gravitas and warmth for the voice. "Minuet VI" by Pedro António Avondano is an instrumental in the classical style that provides an appreciated palette cleanser to the otherwise sorrowful tunes. "Cuidados, tristes cuidados" by Portugal is set simply for solo voice and harpsichord. The theme? You guessed it, unrequited love. "É amor a lei suave" by José Maurício follows the same style and theme.

"Sonata in F minor" by Domenico Scarlatti, harpsichord solo by David Gordon, seems to be the odd duck here except for the fact that Scarlatti was very well known at that time. It does add another contrasting piece to enhance the flow of the CD. Gordon's fluency and interpretive skill are on display here. Well done, Sir. "Os 'me deixas' que tu dás" (Anonymous) starts with a strummed accompaniment for the melody. The coquettish nature of the lyrics, which begin halfway through, again highlight the vocal duo. This breezy number is the perfect ending to an enjoyable CD.

The insert with English, French, and German translations offers an enlightening look at the origins of the *modinha* and the connection between Portugal and Brazil. The recording took place at All Saints Church in London with recording engineer Ben Connellan, under the direction of Rachel Smith. The result is a beautifully balanced and intimate recording detailing the many sides of that oldest of subjects with which we are all familiar: love.

Frank DeGroodt

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